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ABSTRACT

This guide for secondary teachers focuses on sub-Saharan (Black) African history and culture. Although the guide is intended to be used in conjunction with the audiovisual materials on African heritage produced by the Museum of African Art, it can also be used as a source of background reading for teachers and as a guide to additional teacher/student resources. The audiovisual component of the program, drawn from the Museum's Elisofon Photo Archieves on Africa, is intended to serve as a supplement to existing curricula on Africa and as a basis and motivation for related activities and projects for individual student research. This Teacher's Manual provides short background readings on the 15 major subject areas treated in the materials: physical environment, natural resources, history, government, ethnic diversity, religion and philosophy, the arts, architecture, dress, education, work, economics and trade, communication, transportation, and recreation. Also included in the manual are descriptions of and scripts from the audiovisual program component, objectives and suggested classroom activities to help teachers develop units of study around the audiovisuals, and bibliographies of books and journal articles. Although intended to be used in junior and senior high schools, these materials can be adapted to other education levels. (RM)

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Teacher's Manual

AFRICAN HERITAGE CURRICULUM MATERIALS

Produced by the

MUSEUM of AFRICAN ART

Washington, D.C. 20002

SP 008 876

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ACKNOWLEDGMENTS

Upon his untimely death in 1973, LIFE photographer and Africanist Eliot Elisofon bequeathed to the Museum of African Art the most comprehensive photo archives in existence of materials on Africa -- some 150,000 photos, slides and films on its peoples, cultures, art and natural environment.

This manual represents the first attempt by the Museum's staff and associates to prepare a teacher's guide for the utilization of these photo materials in the school curriculum. Directed essentially to the secondary level, the materials and approach can be adapted for use at other educational levels as well.

Initially conceived and researched by George Spicely and Georgetta Baker, with the assistance of Crispin Chindongo and Anita Jones, the project was administered by Heidi Hemmen. Editing and structuring of the manual was conducted by Fred Lamp with the assistance of Georgetta Baker, Nancy Nooter, Heidi Hemmen and Stephanie Belt. The development of the series of four slide shows was also directed by Fred Lamp, who was assisted by John Sherman, Otis Daniel, Nancy Nooter, Georgette Ballance, Alice Horner and Barbara Heiberger. Nancy Horrell was responsible for the design and layout of all printed photographic material.

The 13 minute, 16mm color film "TRIBUTE TO AFIRCA: The Photography of Eliot Elisofon," was conceived, edited and produced by Reed and Susan Erskine of Lightworks, Inc., together with Curt Wittig of Traditional Music Documentation Project, who was responsible for sound techniques and synchronization. The film has already won a 1975 CINE "Golden Eagle," awarded by the Council for International Non-Theatrical Events.

The Museum staff is most grateful for the advice and support of the following members of the project's Advisory Council:

Mrs. Helen Blackburn, Social Studies, D.C. Public Schools
Mrs. Olive Covington, Advisory and Learning Exchange
Mrs. Elizabeth Bouey-Yates, National Education Association
Mrs. Lula Dawson, D.C. Citizens for Better Education
Mrs. Stephen Swaim, former D.C. School Board member
Ms. Mattie Taylor, former D.C. School Board member
Mr. John Thompson, D.C. Teachers' College
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Finally, I wish to thank all those who worked on the project for their unstinting efforts and, more generally, all the members of the Museum staff, who though not directly involved, provided much moral encouragement and assistance throughout the duration of the project.

Warren M. Robbins
Director
Museum of African Art

Chapter 1

INTRODUCTION

Purpose

This manual, accompanying the prototype African Heritage Curriculum Materials produced by the Museum of African Art, has been prepared primarily for use by secondary level teachers, but it may be adapted to other education levels as well.

The teaching methods and techniques for introducing Africa in the classroom suggested in it, reflect the interdisciplinary approach that the Museum follows in its own educational activities.

The accompanying audio-visual materials, drawn from the Museum's extensive Elisofon Photo Archives on Africa, are concerned primarily with Sub-Saharan (Black) Africa, as distinguished from the more Arabic or Mid-Eastern cultures of North Africa. A discussion of Egypt is included however, in view of the early historical relationship of Egypt with other areas of Africa and because the subject is of special interest to many students and teachers of African culture.

Background and Objectives of the Ethnic Heritage Studies Program

In response to the general need for school programs treating the individual cultural elements within America's multi-ethnic society, the federal government launched its Ethnic Heritage Studies Program in 1974. Funded under the Elementary and Secondary Education Act of 1974, Title IX, the Program objectives are:

1. to afford to students opportunities to learn more about the nature of their own heritage and to study the contributions of the other ethnic groups of the Nation;

2. to reduce the educational disadvantage and social divisiveness caused by curricula which do not recognize the diverse ethnic backgrounds of individuals and communities;

3. to recognize the educational gains which can result from cultural pluralism in a multi-ethnic nation;

4. to engender in citizens of our pluralistic society acceptance of one's own cultural heritage and that of persons of other cultures.

The Need for the Project

The American educational system has traditionally been based upon the cultural assumptions of the dominant Anglo-European society. Most teachers, even though they may be members of an American subculture (i.e., Black, Latin American, Indian or Asian), have been educated in the context of the European tradition and accept its values. The educational system, with its immense power to influence attitudes and values, has traditionally been dominated by one group whose members share certain social and cultural values that hinder communication with students of other backgrounds. Curriculum programs in the schools generally reflect these (Anglo-European) attitudes toward other cultures.

In recent years, however, American education has begun to reflect a growing self-awareness among various ethnic groups, resulting in the development of many ethnic studies departments in American schools and colleges. Unfortunately, the majority of these departments provide neither an adequate, in-depth approach or methodology, nor the opportunities for educators to develop appropriate teaching skills. Recently, increased emphasis has been given to the African heritage of Black Americans and attempts have been made at all educational levels to effect curriculum reforms which respond to the new interest in Africa. Although many of these attempts have been worthwhile, there are several problems which have impeded the successful integration of materials about Africa into the academic system. These are:

1. the failure of many studies on Africa to provide a broad, analytical framework within which available information can be accurately presented;

2. dependence on myth and misconceptions bred by traditional assumptions;

3. the tendency to treat Africa as an aspect of Black Studies and to separate both from the core of a school's curriculum;

4. the absence of appropriate teacher education programs within those school systems ready to include African studies.

This manual attempts to help teachers resolve some of the above problems. It includes written materials which correspond to the audio-visual materials (Chapter 4), suggests teaching approaches and methodology for the use of the materials (Chapters 2 and 3) and lists other Museum resources (Chapter 4).

The materials developed under the project and treated in the manual include:

1. A 16mm color film, "Tribute to Africa" (made from color photographs taken by the late LIFE photographer, Eliot Elisofon), which presents West and Central Africa, their peoples, urban and rural settings and land.

2. A photographic "activity box" containing:

   a) one 16" x 20" color photograph symbolizing the concept of African heritage;
   b) fifteen 16" x 20" black-and-white photographs representing the fifteen core subject areas proposed for the study of the entire African continent;
   c) sets of a series of three 17 1/2" x 23 1/2" sheets containing sixty-nine 3" x 5" black-and-white photographs which complement the fifteen large photos and reflect the variety and diversity characteristic of African peoples and cultures.

3. Four slide shows, each consisting of eighty slides by Eliot Elisofon and accompanied by a cassette narrative and printed text, which treat the following subjects in depth:

   a) Religion: Three Systems of Belief
   b) Architecture: Shapes of Habitation
   c) Nation Building: Nigeria and Zaire
   d) Craftsmen: Their Continuing Tradition

Each group of visual materials is accompanied by a set of specific learning objectives and suggested related activities; where appropriate, a glossary of terms and a bibliography have been added.

The reference sources appended to Chapters 2 and 3 of the manual are not meant to be comprehensive; rather, those works which have been particularly valuable in researching the subjects treated in the manual are listed.

Additional resources listed in Chapter 5 are those of the Museum of African Art. All the visual materials used for this project are from the Museum's Eliot Elisofon Archives.

Chapter 2

THE INTERDISCIPLINARY APPROACH TO TEACHING ABOUT AFRICAN ART AND CULTURE

Art in Context

The Museum's teaching approach to the subject of African art is ideally suited for adaptation to classroom social studies programs. It is based on the fact that traditional art in Africa is closely related to other aspects of daily life and to the particular characteristics of individual African societies. Traditional African art cannot be viewed as an isolated discipline as is often the case in the study of Western art. An interdisciplinary study of African sculpture must take into consideration the physical environment as well as the religious beliefs, history and social organization of the people who made the sculpture. Students can enjoy a fuller understanding and appreciation of traditional African art if they examine all the significant factors which have influenced both the creative and functional aspects of a particular society's artistic tradition. The interdisciplinary approach is also essential if the common misconceptions and misleading stereotypes about African cultures are to be corrected and avoided in the future.

Where the Teacher Begins

Faced with misunderstanding of Africa and its peoples, the teacher should start with the child's viewpoint, even if it is incorrect and misinformed. With the help of visual aids and free, open discussion, the teacher should bring the pupil gradually toward the realization that Africa is a land whose history encompasses great civilizations and cultural traditions.

The teacher should first understand the full meaning of the term, "culture," before beginning to deal with the child's comprehension of Africa. As defined by Theodore Brameld in Philosophies of Education in Cultural Perspective, culture is:

1) A product of the physical, biological, psychological and social levels of the environment;
2) A continuity of human experience transmitted through learning and communicating that experience, rather than through biological heredity;
3) A way of life that profoundly conditions the attitudes and conduct of each individual man;
4) All humanly built objects;
5) All institutions - economic, religious, political, social;
6) All arts, languages, philosophy;
7) All mores, routines, practices; and
8) All beliefs, attitudes, faiths

African art is part of the total way of life, and it must be taught as such since it encompasses philosophical, sociological and psychological aspects of African culture. The teacher should emphasize an object's function and meaning within the context of a particular society rather than the purely aesthetic values of the object.

Terms/Concepts Defined

Terms must be defined within the context of their use. This is important from several standpoints. The words defined here have been used in different contexts within various disciplines, not all of which are relevant to the focus of this study. It is also often the case that no word exists in English to properly express a concept relevant to the culture being studied. Therefore the use of the word itself introduces an ethnocentric viewpoint foreign to the culture under consideration. But it is hoped that the students will gain an appreciation for the nuances of terms too often recklessly applied to other cultures but so seldom to our own.

"Ethnocentric" refers to the evaluation of other cultures on the basis of one's own values. The term literally means, "race-centered." It suggests an attitude which prohibits one from going beyond his own set of values and cultural milieu in viewing other peoples and cultures. This attitude is reflected in the act of renaming geographical features in one country with culturally important names from another (i.e.,Stanley Falls and Lake Victoria in Africa). The whole concept of "discovering" a place presupposes that, until a place is known to the "discoverer," it does not exist. The phrases, "dark continent" and "the white man's burden," are yet additional examples of ethnocentrism.

"Cultural Relativity" refers to the concept that a correct understanding and fair judgment of the culture of a particular society can be achieved only if the individual facets of that culture are considered in relation to that society as a whole.

"Traditional" refers to the knowledge, doctrines, laws, customs, and practices which are rooted in the experience of the past, have been transmitted from generation to generation and continue to function in the present among some segment of society. To describe a society as traditional is not to imply that it is static. Rather, the term refers to a culture which has maintained the continuity of its customary practices, with external influences affecting only minimal change.

"Indigenous" defines that which originated locally rather than having been imported. The term is descriptive of the religions, laws, customs and material products of a society.

"Tribe" has a precise meaning to the anthropologist, connoting a group of people united by ties of descent from a common ancestor. Unfortunately, the word also has acquired a pejorative connotation, implying unsophisticated, savage, or barbarous societies. Therefore, the terms "ethnic group" or "people" are preferred over "tribe" in this manual.

"Nation" is defined by The International Encyclopedia of the Social Sciences as an extensive aggregate of persons so closely associated with each other by common descent (real or imagined), language or history that they form a distinct human group, usually organized "as a separate political state and occupying a more or less defined territory." National consciousness is said to exist when the members of a nation are united among themselves by common sympathies which do not exist between that group and others.

"Ethnic" refers to a group of people, or the traits, products or community of such a group, united by common language, culture, physical characteristics and geographic origin. Therefore, the Yoruba people of Nigeria, numbering in the millions, can be considered an "ethnic group," though not a "tribe." However, considering the size of the African continent and the variety of its peoples in terms of the above definition, "African" cannot properly be considered an "ethnic" designation, any more than "European" or "Asian" can.

"Native" refers to that which belongs to someone or something by nature, birth or origin. It is commonly used ethnocentrically to refer to any non-European or to those aspects of foreign cultures considered under-developed, primitive, or unenlightened.

"Primitive" refers to something of or belonging to a first age, period or stage. The definition contained in A New English Dictionary on Historical Principles stresses the original, first, or root stages of development. Primitive societies have been characterized as those whose communities are small, isolated, homogeneous and non-literate. These are ethnocentric distinctions, for it is presumptuous to assume that, in time, and with correct conditions, they will become like us. Such culture is a lifestyle concurrent with ours and is a viable alternative; whether it is a step down or up is a value judgment unsubstantiated by more than theory.

Teaching Strategy

The Museum encourages the use of an inquiry-oriented method which presents key learning concepts in the form of questions, and forces students to arrive at their own conclusions through a process of critical thinking which includes the following steps (given with an example):

1) Formulating a hypothesis:

   If the Ashanti Akua'ba doll is worn only by women, and especially by pregnant women, it must related to the concept of fertility.

2) Recognizing the implication(s) of the hypothesis:

   This would imply that the figure represents an idealized woman, with idealized characteristics of beauty. It would also imply the importance of fertility and family in African social tradition.

3) Collecting data to determine the validity of the hypothesis:

   Observe the Akua'ba sculpture closely to determine physical characteristics. Research the historical and religious significance in available literature.

4) Analyzing, evaluating and interpreting data collected;
5) Evaluating the hypothesis in light of the findings;
6) Modifying the hypothesis if necessary:

   Consider carefully all information obtained: the doll's broad, round head and elongated neck are abstractions of the Ashanti concept of beauty; it is worn by women who are pregnant or who wish to become pregnant in order to insure that they will bear children who are healthy and handsome. It therefore must be an important cultural symbol to the Ashanti, and therefore a physical representation of religious belief.

7) Stating a generalization:

   The Akua'ba doll, a sculpture made by the Ashanti people of Ghana, is symbolic of fertility and beauty to this particular people. It is a traditional religious symbol, whose meaning and use are passed on from generation to generation.

Chapter 3

SUBJECT AREAS ON AFRICA

While the study of Africa should include consideration of its land, history and culture, it should also examine contemporary attitudes toward the continent. If ignored, the issue of attitudes can present a serious obstacle to objective, meaningful investigation of Africa. Charles E. Billings writes in Social Education, "It is inevitable that students will perceive the attitude of their teacher toward Africa or toward any other polity or society under scrutiny by the class." More often than not, an attitude toward a fact, rather than the fact itself, determines or influences one's understanding of it. It would prove useful if students, with the encouragement of teachers, cultivated the habit of analyzing their own attitudes (as well as those of published authorities) during the process of learning about a culture different from their own. Billings suggests that teachers explain their own attitudes and the reasons for them to their students. Students can then compare their attitudes as well as those of the teacher and agree to acknowledge them, but in the process of reaching conclusions about Africa and its people, they should rely primarily upon the factual information uncovered.

Whether attitudes are simply analyzed and discussed or are used as a point of departure for the study of Africa, an awareness of their existence in all phases of scholarly endeavor is essential to the student. In order to provide a frame of reference for the assimilation of factual information on Africa, the following attitudinal concepts should be considered.

African Life as a Facet of Universal Human Experience

The peoples of the continent of Africa respond to the challenges of society and nature in ways that they find appropriate and beneficial. Their particular social and ethical codes of behavior or their symbols for abstract ideas are the alternatives they have chosen from those available to peoples everywhere, within the limitations imposed by their particular environment. All societies and cultures, despite individual modes of expression, respond to the universal human needs for social organization and control. Harold Courlander has written in A Treasury of African Folklore:

> Man in Africa as elsewhere, has sought to relate his past to his present, and to tentatively explore the future that he might not stand lonely and isolated in the great sweep of time, or intimidated by the formidable earth and the vast stretch of surrounding seas.

African Contributions to World Civilization

Africa has contributed to world civilization in a number of ways. Archeological evidence suggests that Africa is the continent on which the ancestors of modern man evolved some three or four million years ago. In Africa there has been a long history of organized political structures and systems of law. West African empires from the tenth to the fifteenth centuries were more powerful than most contemporary states of Europe which at that time were living through the Dark Ages. Twentieth-century Western artists have derived much of their inspiration from the forms of traditional African art.

Africa and the Outside World

During the three or four thousand years prior to the coming of the Europeans, Africa had networks of trade throughout the continent and beyond to Arabia, India, China, Indonesia and Europe. Shortly after the Portuguese arrived on the Atlantic coast in the fifteenth century, diplomatic relations were established between several African and European kingdoms. But the advent of colonialism resulted in direct and sustained contact of a vastly different nature. During this period some parts of Africa were confronted by cultures antithetical and unsympathetic to their own ways of life. Today, African nations constitute more than one third of the United Nations membership. Her strategic location and abundant natural resources assure her increasing importance in international relations.

Africa's Diversity

The area of Africa is three times that of the United States. Climate and vegetation are varied. Its population of approximately 300 million inhabitants divided into some 800 different language groups provides a study in ethnic and cultural pluralism. Concentration on one particular region or country in Africa will not afford the student a complete understanding of the continent because of the diversity of its lands and societies.

Homogeneity within the Diversity of Africa

In spite of its diversity, a basic philosophy is shared by the various peoples of Africa. Practically all African peoples believe in one Creator God and a pantheon of subordinate gods or spirits. Ancestors generally are looked upon as intermediaries between the physical world and the world of the spirit. Common throughout Africa is a sense of compatibility with the earth and all the forces of nature, and a strong loyalty to family or clan. Man respects nature and does not attempt to conquer it, but seeks to channel its forces and to live in harmony with it. Also common among African cultures is the use of symbolic expression in the plastic (visual) arts, in the oral literary tradition and in traditional forms of dance, music and recreation.

The Coexistence of Traditional and Modern Aspects of Life in Africa

A salient feature of contemporary Africa is described by the term "nation building" -- the process by which political, economic, social and cultural forces work in concert to forge a national identify out of culturally pluralistic groups and create a cohesive political entity. A major component of this process is modernization.

This is not to imply that the current process of nationalization in Africa is the first in the history of the continent. As early as 3200 B.C., Lower and Upper Egypt were unified; unification of the civilizations of Kush and Asum took place in the late fourth century. The empires of Ghana, Mali and Songhai in the period c. 800 - 1500 A.D. are early instances of nation-building.

Today, many aspects of life are undergoing modification in terms of modernization. The unity and interdependence of the extended family diminishes as people move to the cities. Other changes are reflected in religion, education, economics and agriculture. The roles of traditional leaders (kings and chiefs), the aged, women and youth are likewise adjusting to new political organizations and systems of authority. The concept of pan-African identity is one to which the Organization of African Unity has addressed itself in the face of changing national alliances. Finally, it should be noted that traditional and modern ways of life exist side by side in both the rural and urban areas of Africa.

KNOWLEDGE COMPONENTS

Introduction

In a social studies curriculum, the study of Africa encompasses land, history and culture. The scope and sequence with which one chooses to approach these three major areas are determined by the age level of the children, the confines of the curriculum and the particular objectives of the teacher. The following pages present fifteen subject areas which are essential for a balanced perspective. The inter-relation of these subjects, in the context of specific social and environmental settings, is the prerequisite for understanding the complexity and the diversity of life in Africa.

1. Physical Environment
2. Natural Resources
3. History
4. Government
5. Ethnic Diversity
6. Religion and Philosophy
7. The Arts
8. Architecture
9. Dress
10. Education
11. Work
12. Economics and Trade
13. Communication
14. Transportation
15. Recreation

PHYSICAL ENVIRONMENT

Environment establishes the physical setting for social studies; a knowledge of its components provides a better understanding of its impact on peoples' lives. As a study area, environment is closely related to such other areas as natural resources and economics and trade.

Geographical Characteristics

Included among environmental studies are the key geographical features of the continent: location, climate, topography and vegetation.

As the world's second largest continent, Africa's land mass, measuring approximately 500 miles from north to south, could encompass the United States, Western Europe and India. Africa is surrounded by the Atlantic Ocean on the west, the Indian Ocean on the east, the Mediterranean Sea on the north, the Red Sea on the northeast; the closest neighboring land areas are southern Europe across the Mediterranean and the Middle East across the narrow strip of the Red Sea. The continent spans practically the entire length of the tropical latitudes and is divided almost equally in half by the equator; however, the extreme northern and southern regions lie in temperate climates.

There are four major zones of vegetation which lie both north and south of the equator:

1) tropical rain forests like those in the basin of the Zaire River and along the Guinea Coast;
2) arid, sparsely vegetated deserts (Africa has the highest proportion of desert area of any continent);
3) savannah grasslands which are adjacent to the deserts, south of the Sahara and north of the Kalahari; and
4) Mediterranean shrubland along the northern and southern ends of the continent.

The year is marked by rainy and dry seasons whose patterns affect soil production and land formation. Heavy amounts of rain can quickly rob soil of its nutrients, especially where the land is steep, the vegetation cover is scanty, and the soil is dry and light after a prolonged dry season.

Differences in elevation cause variation in climate and vegetation within the zones listed above. The African continent is a slanting rock plateau which descends from an elevated northeastern region to low coastal plains in the western and eastern parts of the continent. This surface is broken by mountains, rivers and lake areas which form valleys and basins. The Atlas Mountains in the northwest and the

Drakensberg Range in the southeast are two of the continent's major mountain chains. Internal geological upheavals have produced the Great Rift Valley which extends down the eastern side. On this fault line, the Ethiopian Highlands and isolated mountains like Mount Kenya make possible the existence of cold weather and snow in areas near the equator.

Important river systems include the Nile and its delta on the Mediterranean; the Niger-Benue, Volta and Zaire River systems emptying into the Atlantic on the West African Guinea Coast; and the Zambesi River flowing across the continent from west to east into the Indian Ocean. Few natural harbors occur in the river and coastal areas. Major lakes include Lake Chad in the central-west region and the Great Lakes (Lakes Victoria, Tanganyika and Malawi) which border several nations in the southesast (see "Natural Resources").

The African's Relation to His Environment

In Africa as elsewhere, man has both developed and exhausted his environment. In some instances, the use of land areas for settlements, raising domestic herds and farming has led to extensive deforestation, overgrazing and dehydration, especially in regions affected by desert winds. For this reason the Sahara is gradually expanding. Elsewhere Africans have altered and improved the environment. The thriving capital city of Nairobi in Kenya was built on reclaimed swampland. The permanent church structures carved from rock formations at Lalibela, Ethiopia, illustrate African man's creative use of natural environmental forms; contour farming illustrates his adaption to the environment.

Nature and topography have a direct effect on man's society and culture. This is evident in African religion and art. Mount Kilimanjaro in Tanzania, for instance, figures in the cosmology of the surrounding people as the embodiment of a spiritual force. Traditional art styles of the West African savannah have been influenced by the uninhibiting surroundings and are often correspondingly open in form and expression. In contrast, art from the forest regions is frequently more compact in design, due perhaps to the more dominating feeling of the surroundings.

The impact of the environment on human life has affected historical development. The origins of Egyptian civilization can be traced to about 5,000 B.C. when river tributaries in the Sahara region dried up and forced large concentrations of people to move into the Nile Valley where they settled and developed an agrarian economic system capable of supporting a large population. Yet when the Sahara became desert, the people who remained there adapted to this environment by using the camel to establish trade and cultural contacts with adjacent sub-Saharan regions and with Mediterranean Europe. Trans-Saharan trade connections

diminished, however, when the emerging European powers chose to bypass the rigors of desert travel and reached West Africa by ocean. For this reason and others, North Africa has become a separate sociological entity.

Spurred on by the growth of technology and by colonial ambitions, nineteenth-century Europeans overcame geographical barriers to gain access to the continent. Europeans settled in regions now known as Kenya, Rhodesia (Zimbabwe), and South Africa, partly because the fertile soil and highland climate of these areas conformed most closely to the lands they left behind. Ethiopia, however, escaped foreign domination during most of the colonial era largely because of her impenetrable mountain terrain (see "History," "Ethnic Diversity" and "Natural Resources").

NATURAL RESOURCES

Africa is rich in natural resources. In terms of global production, Africa mines over four-fifths of the world's diamonds (80% from South Africa); one-third of its copper (primarily from Zaire); and one-half of its manganese. Other important minerals include petroleum, primarily from Libya and Nigeria; Uranium, found mostly in South Africa; and bauxite, mined in Guinea.

Form and Use of Resources

Water resources in Africa vary from region to region. The rapid flow of many rivers, caused by their descent from high plateau areas to the coastal plains, gives Africa the potential to produce 40% of the world's hydroelectric power, half of which would be derived from the Zaire River alone. In an attempt to realize this potential, dams -- such as the Owens Falls Dam on the Nile River in Uganda -- are being constructed. Unfortunately, the force of these rivers also causes the erosion of arable topsoil in certain regions; however, when the rivers overflow, this soil is redeposited in more level areas or at the river mouths, resulting in the formation of fertile deltas like those of the Nile and Niger Rivers. Although rapids and cataracts make many of Africa's rivers unnavigable, long stretches of navigable waterways exist in the interior, which are used for travel and fishing.

The forested regions of Africa cover about 13% of the land area and produce a great variety of trees, including mahogany, shea, acacia, ebony and mangrove. Nearly one-half of this area is comprised of equatorial forest zones, while the other half consists primarily of savannah woodlands and Mediterranean forests. Although its forest resources have not been exploited on a large scale, important tree by-products include palm oil, rubber, coffee and cocoa.

One-third of the soil presently cultivated in Africa is laterite, high in iron content but low in the humus necessary for fertility. Fertile volcanic and alluvial farmlands occur in the extreme highlands and lowlands. The abundant crops produced in East and South Africa provide the greatest evidence of soil fecundity. Africa's savannah grasslands also have proved suitable for livestock raising.

Natural Resources and Trade

The potential for trade has provided much of the stimulus for the development of resources. Gold, copper and iron are important metals which influenced the development of early Empires. The Ashanti Empire, for example, used its gold resources as a medium of exchange and trade and as the material for royal art objects. Meroe in present-day Sudan

was once a flourishing iron-producing center. Today, a low grade iron is mine and worked in the traditional way in mary places throughout the continent, especially in Algeria, Liberia, Sierra Leone, Guinea and South Africa. The iron is of high enough grade, however, to be mined for modern industrial and commercial use. Salt from the Sahara also stimulated a great deal of trans-Saharan trade beneficial to indigenous urban centers. Today, salt remains an important commodity. Oil is produced in large quantities in Nigeria and Angola. Approximately 17% of America's foreign oil comes from Nigeria.

HISTORY

The presence of man in Africa millions of years ago has been documented by archaeological finds in Ethiopia, Tanzania, East Africa and at various localities in South Africa. Evidence indicates that early man moved across Africa and into Europe and Asia in small nomadic bands of hunters and gatherers. Agriculture, herding practices and the smelting and use of iron spread slowly throughout Africa, pushing hunters and gatherers into smaller areas. Constant migrations were characteristic of ancient Africa; the most notable of these were the movements of Bantu language groups from some undefined location in the western part of the continent toward the south and the east. These migrations occurred during a period of almost two thousand years, up to about 1,500 A.D., at which time Bantu-speaking peoples and the agricultural methods they transported with them were to be found in nearly all parts of Africa south of the Sahara. Ancient Egypt flourished as a great civilization for nearly four thousand years before the birth of Christ and was renowned throughout the world for its cultural achievements (see "Ethnic Diversity").

Over the centuries, many outsiders migrated into Africa. At least as early as the fourth century, the peoples of Arabia and Asia traded with Africans along the east coast in what is present-day Kenya, Tanzania and Mozambique; the Arabs intermarried with the indigenous people and established the Swahili culture. From the eighth century onward, Arabic Moslems arriving on the east coast spread into the interior and into North Africa; these regions today are predominatly Islamic.

Empires and kingdoms built primarily on the gold and salt trade developed in the West African savannah between the forest and desert areas. Ghana, Mali and Songhai were the largest of these empires which succeeded one another over a period of several centuries (see "Government"). Once European contact was established in the fifteenth century, major trade centers became concentrated in the coastal regions where such kingdoms as Ashanti and Dahomey developed; however, some trans-Saharan trade networks continued to exist (see "Communication"). European exploration of the continent and the demand for slave labor on American plantations resulted in the exploitation of Africa's natural resources and the establishment of a slave trade with the Americas. With the exception of Liberia and Ethiopia, all of Africa came under colonial rule in the nineteenth and twentieth centuries. After 1945, nationalist movements led to independence and the development of political states whose territorial boundaries, for the most part, had been established by the colonial powers (see "Government" and "Ethnic Diversity").

GOVERNMENT

Traditional Forms of Government

Traditional political systems in Africa covered a wide rande of types, from centralized to loosely structured. Characterized by specialized political functions, centralized governments consisted of hierarchical bureaucratic levels with the ultimate authority usually vested in a single figure or a limited aristocracy. Leaders of these states usually combined executive and judicial powers, as well as specific religious functions. The divine king of Burundi, for example, was an embodiment of the strength of his people. Great care was taken to ensure his personal health, which in turn assured the health and fertility of the people, their animals and lands. These political units were fed and financed by large agricultural populations and by trade routes. Both historical boundaries and the nature of authority have gradually changed to give rise to new political entities, but centralized bureaucracies have dominated the African political scene. The ancient kingdoms of Ashanti, Ghana, Mali, Songhai, Kongo, Dahomey and Egypt are examples of centralized governmental structures.

In non-centralized governments political functions are usually limited and less specialized. Political authority is often shared among a number of people such as a council and is allotted on the basis of rank or seniority. These councils handle public concerns or arbitrate disputes, but beyond these activities, their administrative duties are minimal. Many of the societies served by non-centralized government (i.e., the Masai of Kenya and the Bedouin of Egypt) have been termed egalitarian because of a relative absence of socio-economic class distinctions among the people.

Recent Development -- Colonial and Post-Colonial

During the colonial era, the African colony emerged as a new form of centralized government administered by foreigners from Europe. While certain features were added to satisfy colonial needs, many traditional structures were left virtually intact. European courts were instituted to help enforce new or modified laws, while courts of the indigenous systems regulated disputes falling within the traditional legal jurisdiction.

The transfer of administrative control to the Africans occurred after independence. With modernization, new political positions emerged from which originated a new elite. Traditional leaders assumed roles to fit the new demands. Many countries now have a dual legal system incorporating traditional law and modified Western law.

Military forces have assumed greater importance as more and more governments have fallen victim to military coups. Cooperative regional efforts among nations are represented by organizations such as the Communaute Economique de l'Afrique Centrale (CEAC) formed by Zaire, Central African Republic and Chad. The Organization of African Unity (OAU) was formed as an instrument of Pan-Africanism -- an attempt at political and economic cooperation between all independent African nations. On the international level, African nations constitute one-third of the membership of the United Nations.

ETHNIC DIVERSITY

The population of modern Africa encompasses a great variety of peoples and cultures. Outsiders sometimes ignore this diversity, generalizing particular regional phenomena as African. However, there are more than 800 indigenous ethnic groups, and the origins of some of them are yet to be determined.

A sizeable segment of the population is descended from settlers from other parts of the world. Arabs from Saudi Arabia and people from the Indian peninsula have been settling on the African continent since the seventh century. In pursuit of commercial interests they gradually extended across North Africa and down the east coast. Today they form an intrinsic part of the populations of independent Africa.

Indians, Goans and other peoples from Asia who settled primarily in the regions of eastern and southern Africa (the modern countries of Kenya, Tanzania, Mozambique and South Africa) from distinct cultural groups. They came to the continent originally to trade along the Arab-dominated east coast. During the period of colonial rule many were brought over by the British to supply labor for industry and agriculture. Although they number fewer than one million, their concentration in the areas mentioned has had a significant impact (see "Economics and Trade"). Because of the influence of these Asian peoples in commerce and their reluctance to adopt an African identity, leaders of some east African states have recently taken steps to expel or restrict their economic domination.

Indonesians first arrived on the island of Madagascar (now Malagasy) shortly after the birth of Christ. In the seventeenth and eighteenth centuries they were transported from Indonesia by the Dutch to work as slaves in South Africa; the Cape Malays of South Africa are their descendants.

Historically, Mediterranean Europeans maintained contact with Africa along the northern coastal regions. Ancient Greeks conducted trade with Egypt, and all of the northern coast was governed by Rome until the eighth century when Arabs assumed political power in North Africa as well as in Spain and Portugal. During the sixteenth century, North Africa, Greece and the Balkans were consolidated under the Turkish empire. Today, most Europeans on the continent are descended from the representatives of former colonial powers and are largely of Portuguese, British, German of Dutch descent. People of British origin control Rhodesia (called Zimbabwe by African nationalists); descendants of the English, Dutch and German settlers rule the Republic of South Africa and neighboring Namibia (or Southwest Africa).

Scholars have divided societies of indigenous African peoples into four major lingual categories:

1) the Congo-Kordofan peoples of the west, central and south who are the most numerous and are popularly known as the Bantu;
2) the Nilo-Saharans of the north and east;
3) the Afro-Asiatics of the south; and
4) the Khoisan of the south.

These classifications must be viewed as approximate, because the migrations of peoples over many centuries have produced an intermixing of physical and linguistic types resulting in shifting group patterns.

RELIGION AND PHILOSOPHY

Indigenous religions continue to flourish in Africa, but Islam and Christianity have been embraced by millions of people throughout the continent. Indigenous religions often blend with Islam and Christianity, resulting in a fusion of belief, ritual and symbol.

Islam

Islam was introduced to Africa within a century of its inception in the eighth century and has remained dominant in the northern and eastern areas of the continent. Through the jihads, or religious wars, conducted in West Africa by the Fulani and Hausa peoples, and through the heavy trade between Arabia and Black Africa across the Sahara, much of the Sahel has come under the dominating influence of Islam. The Muslim Brotherhood, through its network of schools throughout Africa, continues to educate the young in the ways of the Prophet. Islam has undergone some modification in the encounter with indigenous cultures. For example, mosques have been built without minarets, more in the tradition of the indigenous shrines in certain parts of west and east Africa. Sacrifices to spirits of the indigenous religions sometimes occur within Islamic ritual form.

Christianity

Christianity became the state religion of Ethiopia in the fourth century, and the country remains a stronghold of orthodox Christian belief with close ties to the Coptic Church of Egypt. Christianity was introduced to the western coast of Africa by Europeans in the fifteenth century. From the nineteenth century the widespread establishment of mission schools served to transmit western culture and values. Like Islam, Christi ity has undergone some modification. For example, African musical forms have been introduced into religious services, and independent African churches have developed philosophies based on a combination of Christian and indigenous practices.

Indigenous Religions

The continuity of living spirit and harmony of the cosmos are pervading concepts throughout most indigenous African systems of belief. Man functions in relationship to his world -- both the seen and the unseen. Conscious life exists on many levels. In most societies, credence is given to a supreme being who usually is said to have created all things but who is often not worshipped. Instead, subordinate deities take charge of specific realms or concerns of man, such as hunting, reproduction, or the orderly flow of daily events. It is to such beings that individuals often dedicate themselves through sacrifice and prayer. The ancestors are considered vital participants in the life of the community, capable of encouraging either ill or good fortune, abiding with

the living as a spiritual force, or manifesting their presence and power within physical forms such as a living person, newborn child, or even an inanimate object such as a rock or a river. The Africans recognize an energy which runs through all of creation -- the "life force" enabling spirit to transcend the bounds of matter, to transform itself, and to provide that wave of continuity to which man must be attuned. Tenets of belief are passed on through ritual involving music, dance, sculptured icons, and folklore. Priests, diviners and healers specialize in facilitating communication between man and the spiritual forces in cases of misfortune, but religion is essentially a way of life for the common person in which any daily routine is performed in communion with the spiritual world.

THE ARTS

Traditional art in Africa is inseparably connected with the social and religious customs of the people and therefore is of prime importance to the proper functioning of the society. This is in contrast to Western culture, in which art occupies a peripheral position and is generally considered to be non-functional. The close relationship between the arts and the mores and beliefs of African peoples helps to account for the emotional vigor and integrity of form and visual expression. Traditional African sculpture is recognized the world over as one of the great art heritages of mankind, and it, along with the traditions of music, dance and oral literature, constitute an integral part of the fabric of life in Africa.

Contemporary African art, in the form of painting and sculpture, is a product of changing times and outside influences, and because of this it is more similar to Western art in the place it occupies within the culture.

The traditional arts in Africa are interrelated. Dance, for example, utilizes music, singing, story-telling and art objects (primarily masks but sculpture may sometimes be carried during a dance ceremony). It is difficult to consider any one aspect of the arts in isolation from the others.

Art

Art in Africa assumes many forms: sculpture, painting, textiles, pottery, basketry, leatherwork and metalwork, among others. Each ethnic group has its distinctive styles and forms, and may be noted for specific artistic achievement. For example, the Yoruba of Western Nigeria are well-known for sculpture, and the Hausa of Northern Nigeria for decorative leatherwork. It is difficult to distinguish between art and artifact in the material culture of African peoples because the art is meant to be used and functions as an essential part of community life. African art is essentially conceptual rather than representational. The figures and masks are not intended to be naturalistic, but to embody the essential qualities of the persons or animals depicted. Many objects, whether made for ceremonial or utilitarian purposes, display harmony of form, great skill and craftsmanship, and powerful emotional content. All of these factors combine to produce what we define as art.

Art has a long history in Africa. The earliest known creations are the wall paintings in the rock shelters of Tassili, Algeria, executed by nomadic hunters thousands of years ago. Within the African artistic tradition, the best known art form is sculpture, produced mainly by peoples in settled agricultural communities. It is most often used ceremonially and is carved in the form of human or animal

figures, masks and decorated objects such as boxes, combs or other utensils. Sculpture is sometimes made of stone, but more commonly of wood, metal, terra-cotta or ivory -- whichever is most available in a given locale. Wood, the medium most universally used because of its association with life and growth, is susceptible to the ravages of time and climate and will deteriorate unless specially preserved. There is, therefore, no large body of wood sculpture that has survived from ancient times.

Music

Music is usually utilized in conjunction with dance. Poetry may be recited as music by professional musicians, but the major form of vocal music is the "call and response," a solo voice answered by a chorus. Of the great variety of instruments found throughout Africa, drums are the most widely used, but gongs, bells, calabashes, thumb pianos and xylophones are also popular percussion instruments. Wind instruments include whistles, animal horns, reeded flutes, twelve-foot-long trumpets and a variety of chanters which sound like bagpipes. Stringed instruments include small open-ended harps, and guitar and zither-like instruments. Body music -- slapping the hand against the body, or cupping the hand under the arm -- is also common. Music is usually polyrhythmic, or multiple metered, with the several rhythms played by different instruments. American jazz owes much of its inspiration to African influences.

Dance

African dance has many functions. It is a medium for teaching the young about social norms; a form of entertainment; an outlet for social and individual tensions and frustrations; and a means for communicating ideas, especially when accompanied by singing and storytelling.

African dance, like music, is polyrhythmic, with the separate parts of the body moving in accompaniment to each of the rhythms played by the musicians; the head, shoulders, trunk, feet -- each moves in separate rhythms. This requires great precision and yet allows the dancers freedom of expression. Qualities valued in dancing are youthfulness, vitality, flexibility, movement to multiple meters, and clearly defined beginnings and endings of individual patterns and of the entire dance. Dancing is an integral part of celebrations, rituals and informal gatherings.

Literature, Oral and Written

Africa has a rich legacy of both oral and written literature. The two forms, however, are quite distinct. The performance of oral literature utilizes music, song, dance and costumes, and requires improvisation and originality. Oral literature takes the form of poetry or

prose. Poetic forms include epics, praise poems, elegies, religious poems, work songs, hunting and military poems, and children's songs and rhymes. Oral prose includes animal tales, stories to explain natural phenomena, legends, historical narratives, proverbs, riddles, oratory and rhetoric.

Some oral literature is passed from generation to generation without change. This is particularly true of the "official histories" which are memorized by court historians in certain African kingdoms. It is also true of oral literature related to religious and cultural beliefs. Most oral literature, however, may be embellished, condensed, or otherwise modified by the storyteller. Stories and songs from neighboring communities are readily incorporated into repertoiries. The result is that oral literature from one region may be very similar to that of another. Slaves brought the tradition of oral literature to the New World; African trickster tales provide the antecedents of the Uncle Remus stories.

Written literature is generally expressed in European languages, especially English or French. Characteristic themes include the confrontation of black and white, the transition from old to new, the search for the ideal political structure and the celebration of black African values and the nature of man. Written literature reflects modern Africa, while the oral tradition embodies the cultural heritage of the past. Wole Soyinka, Cyprian Ekwensi, Ayi Kwei Amah, Chinua Achebe and Camara Laye are a few of the better-known African writers of today.

ARCHITECTURE

"Architecture" is the design and construction of habitable structures in accordance with principles determined by aesthetic and practical considerations. Many architects agree that, in order to be termed architecture, building must be more than simple construction for shelter and must reflect stylistic method and social concerns.

Social and Environmental Determinants of Design

The environmental determinants which any architect considers include such natural factors as topography, light and shade, vegetation, climate and availability of materials. Human factors include family size and growth patterns, the composition of age groupings, occupations, family status and financial means, societal customs, and personal preferences and life styles.

The best-known structure in Africa is the circular, one-room, thatched house, built by its owner with the only available materials, earth and natural vegetation. In a region where most homes are similar, it might seem that little thought is given to the environmental and human determinants just described. But simplicity and structural uniformity are the results of two important aspects of African life: 1) climatic conditions are relatively stable and predictable and produce few natural disasters, and 2) cultural cohesion is often so pervasive and values and preferences so uniform that individuals prefer not to upset established norms.

The small, circular house is based upon a folk plan, handed down as a treasured legacy, much the way spiritual insights, songs and dances are passed on. It is a form conditioned by such natural determinants as destructive insects and the dominating presence of the forest. However, this house must be viewed in context: a complete family home often consists of a cluster of such individual forms plus the exterior space between and around them, all enclosed by a fence. Thus each one-room structure may simply be a bedroom, or kitchen, or storage space.

Village and compound planning reveals intricate social and religious relationships. The growth of family dwelling units is "organic", i.e., space is expanded and divided to reflect changing family relationships. The harmony of all nature and the cosmos is emphasized in the concept of the duality of village and forest; that is, a necessary, interdependent opposition exists between man's order and nature's disorder, security and danger, woman's domestic sphere and man's hunting sphere, the calm and the exciting. The Fang of Gabon call village and forest respectively "hot" and "cold."

Materials and Techniques

It is often naively suggested that the architecture of Africa exhibits only the most rudimentary forms. But traditional African design offers an immense variation of style and technique from one geographical and ethnic region to another. Stone ruins stand as memorials to ancient black civilizations from Egypt to southern Africa. The monumental Islamic architecture of the Sahel, constructed in a wet-mud technique, demonstrates the rich fusion of northern religious beliefs with indigenous African philosophy. Sanctuaries of indigenous religions derive their form from ancient theological concepts and are often heavily ornamented with symbolic carving understood only by the initiated. Some of these structures have weathered the ravages of time for as long as eight hundred years and are ceremonially resurfaced each year; others are fast disappearing. The mud-brick style is used frequently throughout Africa and incorporates decorative brick-laying, thatched roofing, and mud surfacing and ornamentation. The technique of matting with natural fibers and reeds is sometimes used alone and sometimes with elaborate patterns or in conjunction with other techniques. Painted decoration, inscribed pattern and constructed relief and be found in all areas.

Urban Architecture

With each succeeding year, the city, rather than the village, becomes more of a reality for the average African. Neither urbanization nor international commerce is new to Africa; great centers of trade and industry existed in ancient Egypt, Sudan and Mali, but today, the urban legacy is still largely foreign, and is based upon European, Arabic and Indian settlement. Independent Africa seeks an international role on many levels and its architecture reflects this trend, The developing nation-states require modern government buildings, universities, community centers and monuments. If, as international architects have suggested, the forms we live in influence our behavior, the accommodation of African indigenous form to new technology is a meaningful goal.

DRESS

Dress in Africa is a product of both geography and culture. Styles and materials reflect personal taste, climatic conditions, religious requirements and societal ideas and values. Thus dress constitutes a symbol recognizable to members of a particular society or community. However, dress varies among different regions, as well as within each community, according to ideas about sexual, marital or kinship status, to concepts of religion and health, and to beauty and ceremonial prerequisites. The variety of coiffeurs and headdresses is an important aspect of dress; in addition, certain types of jewelry have a special meaning in African tradition.

A clothmaking tradition has existed in much of northwest and central Africa, where materials such as wool, cotton, silk and palm leaf fiber are woven for clothing. Bark and animal skins have also been used throughout the continent. Materials for making cloth were obtained through trade or from local resources. As the cloth trade developed over a wider area, contact with other peoples resulted in modifications in traditional dress; these changes were either stylistic or representative of new values or attitudes. For example, the white, full-length, shirt-like robe and the small, plain or embroidered pill-box cap are worn by men in those regions influenced by Islam. The full, loose gown called a bubu is an example of dress adapted to climatic conditions; for people living in semi-arid areas, the loose shape of the garment protects them from the direct heat of the sun and at the same time, allows for maximum ventilation of the skin.

When the amount of clothing worn is minimal, patterns of paint, scarification, tattoes, beadwork and jewelry may cover the body instead. Permanent changes in the physical shape of parts of the body, such as the elongation of the neck, are also employed to enhance appearance.

The designs and materials utilized both for body arts and for textile arts often have symbolic meanings which relate qualities of the design or object to the wearer. Leopard skins, for example, equate the strength and power of the animal to the leader wearing the skin. In Ghana, some Kente cloth designs identify the wearer as belonging to a specific clan or kinship line. On the Guinea Coast, the great volume of cloth used for draping or wrapping the body is thought to enhance body stature and to project an image of status and prestige.

African dress recently has had an influence on the West, in that African cloth, design and dress styles have become popular outside the continent; African textiles, jewelry and coiffeurs are now worn in Europe and in parts of the Americas.

EDUCATION

Traditional Forms

Prior to colonialism, formal education in African societies was conducted during periods of "initiation." Initiations continue to be held for young men and women to introduce them to adult life, and to instruct them in vocational skills, social conduct, ethics, philosophy, religion and history of their people. The religious and ceremonial aspects of initiations are often stressed, but the practical purpose -- the introduction of adolescents to life as adults in the community -- is important as well. Traditional education trained people for their roles in society and encouraged them to maintain community standards. Apprenticeships for artists, craftsmen and others requiring specialized training constituted another type of formal education. In Islamic areas, religious schools taught the Koran as well as arithmetic, reading and writing (in Arabic) -- skills which insured the Muslim domination of trading activity in much of the continent.

Modern Forms

With the arrival of Europeans a new system of education was introduced and coexisted with the traditional school. Missionary activity began in Africa in the fifteenth century. In Catholic and Protestant schools, educators introduced Christian beliefs and western values.

Since independence education in Africa has undergone some vital changes, including increased enrollment, Africanization of curriculum at all levels, university growth and greater availability of scholarships. Curriculum content has been criticized for not being adapted to indigenous cultures, but since 1945, the establishment of universities has given great impetus to the study of African history, culture, geography, zoology, botany, and to the revision of textual materials. Realizing the importance of education, rural communities have actively sought to develop school systems. In some places, however, facilities and teachers are in short supply. In order to develop their education systems, many nations receive external aid from international foundations and government agencies around the world.

WORK

Traditional Occupations

Traditionally, work in Africa has been characterized by non-mechanized labor. Except in old urban centers where trade has thrived as a major occupation, most of Africa has had a subsistence economy wherein the majority of people raise their own food and also perform other duties (legal, religious, artistic, domestic, political) in the community. Trade in these smaller communities has often been the domain of "outsiders" -- people from other ethnic groups. Either subsistence or cash-crop farming is the major occupation of approximately 85% of the people. The three major food staples grown in the savannah or tropical forest regions are grains (sorghum, millet or maize), roots (yams, cassava or manioc) and tree crops (bananas, coconuts and other fruits). Increased application of technology to cash-crop agriculture has resulted in higher production for a greater number of people. Coffee, cocoa, and peanuts are among the most important cash crops.

The savannah and desert regions produce pastoral economies, where peoples such as the Masai and Fulani raise cattle, sheep, camels or goats. Fishing is a major occupation along the coasts, lakes and rivers. The Mbuti (pygmies) of the equatorial forests and the Khoisan of the Kalahari desert hunt wild animals and gather wild plants for sustenance.

Work and Social Patterns

Traditionally, the extended family constitutes the basic economic unit, with work tasks divided according to sex or age. The family unit provides for most of its own needs, but community help or cooperation is freely given when required. In many societies individuals have usage rights, but land belongs to the community and may be regularly redistributed to accommodate inheritance when, for example, a son comes of age to start his own family and farm.

Modernization

Traditional social and economic patterns are undergoing modification because of the industrialized cash economy that began to emerge during European colonization. The new economy is characterized by specialization and by the availability of a variety of occupations. Under the industrialized system very few people are responsible for the production of a commodity from beginning to end. The development of complex economic systems requires interdependence among people for the satisfaction of their basic material needs. Urban markets are supplementing the individual and the community in providing many necessities, although the independent local produce markets are still prevalent in west and central Africa. Women continue to fulfill their traditional roles of

food producing, craftmaking, midwifery and nursing, but in addition many women can be found working in factories, in stores, on collective farms and the like. Moreover, some women are managing businesses, or are serving in the armed forces, and a rising percentage are entering the professions of medicine and law.

Rural-Urban Migrant Labor Force

Industrial Africa, though of European design, was built on the backs of the African laborer. Diamond, copper and iron mines, international shipping, the factory assembly line, and domestic service all drew workers in droves from the villages to the cities in mid-twentieth century, and continue to attract more each year. Working conditions as well as housing and community were no better than in corresponding situations in European and American industrialization where the individual laborer's rights were subordinated to the powerful ambitions of the industrial empire builders. But the wages were attractive when compared to any earnings from subsistence farming, and young men from the villages were willing to leave their families to live and work in the city for a few years in order to return some day, hopefully with a small savings and a few modern amenities unobtainable in the village.

The current movement of workers from the city to their places of origin in rural areas indicates that ties still exist between new and old life styles. These workers live on the margins of the modern economic system, returning home as soon as enough cash is earned to support their families and remaining there until depleted funds require their return to the city. Those who have established themselves with their immediate families in cities often have an additional financial and social obligation toward an extended family in the rural areas.

Africanization

Africanization is the process of attaining economic independence whereby expatriate workers are being replaced by trained Africans. In this way, the indigenous population is gradually gaining control of the means of production.

ECONOMICS AND TRADE

With some exceptions, traditional economic systems are small-scale, non-specialized and indistinct from other aspects of society. In the traditional pattern each family produces a variety of crops and the majority of its own food, as well as most of the necessary items for building and maintaining a home. Markets operate at the local level, but very few are large-scale. Traditional methods of exchange range from barter to the use of money; until the 1920's cowrie shells, salt and metal rods served as forms of currency. The Ashanti of Ghana formerly used gold dust to pay for purchases; small brass goldweights of graduated sizes were used by customer and seller in bargaining until the amount of gold to be paid was agreed upon. These goldweights are small sculptures, many of which have great artistic merit. Some represent abstract symbols of concepts such as deity or fertility, whereas others are figurative representations illustrating Ashanti proverbs.

Modern Trends

Traditional forms of exchange have been largely replaced by national currencies. Markets continue to be the site of business transactions, offering both locally produced items and imported goods; they are found in every major town and serve not only as trade centers, but also as links in transportation and communication networks.

Historically, trade has constituted Africa's major means of contact with the rest of the world. The African continent was long known for its gold, ivory and spices. In more recent times, its people, taken as slaves to the Americas, constituted another important commodity. Today, the continent still depends primarily on trade with other continents rather than between African countries, because the raw materials it exports are of great importance to the Western world, and the products of the West are increasingly in more demand by the average individual in Africa.

In terms of global output, Africa provides 82% of the world's diamonds, 71% of its gold, 72% of its cocoa, 66% of its cobalt, 22% of its copper, 25% of its manganese and 33% of its peanuts. Sesame seeds, olive oil, castor oil, cotton and citrus fruits are produced as well.

COMMUNICATION

Traditional Communication

Oral exchange -- usually within the geographical or political confines of an ethnic community, kingdom, or empire -- was the traditional form of communication in Africa. Written language was employed very rarely, except in Islamic cultures. Instead, records of the past were preserved by memory and transmitted verbally through the generations. Legend, history, customs and beliefs were recorded in symbolic designs on utilitarian objects, in religious sculpture and in dance and song. Counting systems also were developed to facilitate record keeping.

Long distance communication was transmitted via messenger, itinerant traders, or percussion instruments. The talking drum, which imitates tonal speech patterns, has been an outstanding means of communication. The drum beats produce the pitches, tones and inflections of normal speech patterns enabling the drum to verbalize messages. Other types of drums were used to transmit telegraphic messages. Combining the use of drums with trade routes, extensive chains of communication relayed messages across vast distances.

Trade and Communication

Some of the important chains of transcontinental communication followed transportation and trade routes and extended:

1) from the Savannah to the Guinea Coast
2) from the Zaire Basin to the Great Lakes region of Central and East Africa;
3) from the central areas and Lakes to the east coast; and
4) the length of the east coast between Mozambique and the tip of Arabia.

In the north, camel caravans formed the trade routes, while in other geographical regions, donkeys or human porters served the same function. Little emphasis has been given to these routes, but new archaeological evidence indicates that regions and communities were not isolated from one another, despite the difficult terrain or inter-ethnic differences. Contact among peoples was accommodated by the emergence of a regional lingua franca such as Hausa in the north-central savannah, Swahili in the east and Pidgin in some parts of the Guinea Coast.

The development of indigenous urban centers, the spread of Islam and the dissemination of such cultural materials as folktales are a few of the results of traditional communication and trade systems. The unification of large political jurisdictions (the empires of Ghana, the Congo or Egypt) was made possible in the same manner.

Modern Developments

During the colonial period, changes occurred which affected communication in many places throughout Africa. Trade routes across the Sahara were drastically reduced. The European slave trade gave prominence to such ports as Elmina (in present-day Ghana) which is now a fishing town. Prosperous clearinghouse centers such as Lamu and Pate in East Africa eventually were transformed into historical tourist areas, as the activity of a rival port, Mombasa, increased.

Today, books, periodicals, newspapers, radio, telephones, television and film are being assimilated into the African way of life and have been adapted to reflect local interests and needs. At the local level, information is circulated in vernacular languages. Some nations are attempting to build a lingua franca from an indigenous tongue like Swahili, and English, French or Portuguese continue to be the national languages in most countries throughout Africa.

Television broadcasting and film-making are recent developments. Tanzania, Egypt and South Africa have established important film industries. Film and television programs are generally influenced by or imported from Europe, India, Saudi Arabia and the United States, but the African nations are making serious efforts to supplement imported television programs with locally produced materials.

More than any other medium, the radio is used to help educate, inform and entertain. It has resulted in an increased awareness of a national as well as Pan-African community. Programs featuring traditional music or cultural heritage preserve tradition, while those on language, math, politics, economics and health serve the educational needs of the public. The transistor radio is especially popular, because it is relatively inexpensive and can easily be carried to remote areas.

TRANSPORTATION

Cross-continental travel has always been difficult in Africa because of the many natural barriers -- deserts, dense rain forests, rivers and mountains. There are few natural harbors. North Africa is approachable from the Isthmus of Suez as well as from the Mediterranean. The chief navigable waterways are the Congo River and its tributaries, the Niger and Benue River system, the Nile River and the Great Lakes of East Africa; but even these do not provide access to all of the interior and are not navigable in all seasons (see "Natural Resources").

Modes of transportation reflect both the old and the new (see "Communication"). Camels and horses serve as beasts of burden and as a means of travel for the desert areas of the north. The bicycle, cart, automobile and bus are found where appropriate roads have been developed. Road systems are constantly expanding, thereby facilitating land movement. More than 30,000 miles of railway extend throughout Africa, and trains and airplanes provide additional means of transportation. Because these modern transportation systems were gradually developed within each colony by individual ruling powers, travel between the colonies was infrequent. Today, travel or trade between nations is still difficult. Although air travel now connects the cities of Africa with each other and with the rest of the world, the high costs of equipment and fuel plus the limited capacity to carry heavy goods impose severe limitations on the full utilization of air transport service.

RECREATION

Traditional Children's Games

Children's games not only provide entertainment, but often help the child develop skills he will need in later life. In Zaire, boys make a game of drawing traditional symbolic designs in the dust to test their knowledge; the game of Lawala in Uganda (involving the throwing of spears at a target) develops hunting skills. Girls use dolls and other articles to play house in a universal imitation of mother's activities. Dogon children of Mali have their own versions of cat's cradle and girls in the Luo society of Kenya play kora, a game much like "jacks" in the United States.

Traditional Adult Games and Forms of Recreation

Much of African work is conditioned by the climate and seasons. Farmers may rise before dawn to cultivate the land, then rest during heavy mid-day heat before resuming work activities when the sun is lower in the sky. The floods, mud and erosion caused by seasonal heavy rains also dictate the time when work may be performed outdoors. In many parts of the continent, farming might be possible only six months of the year due to a lack of rainfall. Lengthy harvest celebrations have therefore developed as a manifestation of the farmers' gratitude for abundant crops. Though these celebrations are grounded in ritual and religion, they nevertheless have some characteristics of entertainment.

A "count and capture" game is played throughout the continent, called "wari" by the Ashanti people of Ghana. It is a model of warfare strategy like the backgammon or chess games of other cultures. Abbia stones, a game of chance played in Cameroon, is based on a universally recognized dice principle.

Story-telling is enjoyed by both children and adults and is another popular form of entertainment, often as a part of larger celebrations (see "Literature"). Work songs are an integral part of daily work patterns; by synchronizing musical rhythms and physical movements they lend creative vitality to the repetitive movements required in labor. (The work-gang chants of Black American folk music have their origin in African tradition.) Wrestling is a popular sport in many places, and always attracts large crowds. The market scene also provides many types of entertainment -- trick bicycle riders, contests of physical strength, snake handlers and, of course, social exchange.

Contemporary Forms of Entertainment

Today, many forms of recreation are undergoing modification. Popular in cities and towns, nightclubs offer contemporary music and dance based

partly on traditional rhythms and partly on a potpourri of outside rhythms. Congolese music has spread into most areas of the continent as a popular rhythmic style. Versions of highlife music and dance originating in West Africa have become conventional in urban night-life there. South Africa's kwela music is derived from yet another assimilated jazz tradition. Popular African bands such as the "Congolese O.K. Jazz" travel throughout the continent and in Europe and North America.

International sports, both spectator and participatory, are important to the contemporary scene. Soccer and track are very popular, and track stars like Kip Keino from Kenya have won world-wide recognition. School children have been introduced to such pastimes as table tennis and net ball.

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Chapter 4

TEXTUAL COMPONENTS FOR VISUAL MATERIALS

African Heritage Curriculum Materials

The following sections present the textual components developed in conjunction with the Museum's audio-visual materials. Culled from the Museum's Eliot Elisofon Archives, the various visual materials were structured with certain educational objectives in mind:

1) The 16mm film, "Tribute to Africa," presents, through the color photography of Eliot Elisofon, an impressionistic introduction to West and Central Africa, illustrating characteristics of contemporary and traditional culture within varying urban and rural settings and environments. The educational purpose of the film is two-fold: a) to motivate students toward further inquiry and research; and b) to provide students with a frame of reference from which to pursue intensified study of Africa and its peoples.

2) The photographic "activity box," comprised of sixty-nine 3" x 5" black-and-white photographs, fifteen 16" x 20" black-and white photographs, and one color poster as an introduction, presents a broad view of the entire African continent. As an educational instrument, the activity box is intended to make the student aware of the complexity and diversity of African peoples, land and cultures in both traditional and modern modes. Each subject area is applicable to several others, which should impress upon the student the necessity for studying an "alien" culture in an interdisciplinary context.

3) Finally, the four slide shows, each consisting of eighty color slides selected from the Elisofon Archives and accompanied by a taped narrative, focus on four specific aspects of African culture: religion, nation-building, architecture and craftsmen. Each in intended to present an in-depth view of the subject, including details and information beyond the general content and scope of the film and activity box.

All materials are accompanied by additional instructional matter included as an aid for the teacher. The Museum's visual materials are intended to serve as a supplement to existing curricula on Africa and as a basis and motivation for related activities and projects for individual student research. The rationale for their development and their utilization as an interdisciplinary social studies program can also be applied to methodology and materials treating any other cultural entity.

TRIBUTE TO AFRICA

Africa means many things to many people.
For some the word itself brings to mind
exotic animals and high adventure.

But Africa was more than that for the late photographer,
Eliot Elisofon.

For him, Africa was a life's work.
It was a part of the world he returned to again and again,
documenting the vast and changing continent with his cameras,
and sharing with others
his unique vision and enthusiasm.

Upon his death in 1973, Elisofon left his extensive Archives
to the Museum of African Art.
Here his photographs compliment the remarkable sculpture of view,
and broaden our understanding of Africa's
diverse cultures and lifestyles,
just as they did on the pages of LIFE Magazine,
and in his many articles, books and films.

The sights and sounds of this film celebrate a new Africa
and pay tribute to the traditions of an ageless land.

The above text is the actual introduction to the 16mm film described on the preceding page. As indicated, the film is meant to be used by teachers as a motivation to students for further study. Prior to viewing, the teacher should therefore orient his students to the subject of the film and arouse their curiosity by leaving with them such questions as:

What does this film tell us about the land on the African continent?
What does it tell us about the people?
How do they live and how is this different or similar to the way we live?
What kind of cities and villages exist in Africa; what types of houses and how does this compare to American lifestyles?
How do the people dress and how is this different or similar to the way we dress?

After viewing the film, these questions can be discussed to whatever extent desired or permitted by time, and should lead to further research and study.

DESCRIPTIONS OF BLACK-AND-WHITE PHOTOGRAPHS IN ACTIVITY BOX

1. Ghana: Fishermen bring in a catch with nets at the historic town of Elmina. Many fishermen use wicker traps.

   Knowledge components: Work, natural resources, economics and trade.

2. Nigeria: Zebu cattle raised in the Savannah provide an important food source throughout Africa.

   Knowledge components: Work, physical environment.

3. Dahomey: A woman trader and child travel to market by bicycle taxi in Porto Novo, the capital of the country and a historic port from the Portuguese colonial period. Both men and women wear typical traditional dress.

   Knowledge components: Transportation, dress.

4. Egypt: Many traditional modes of transportation are depicted here. The man on the left carries water from the Nile, and the donkey's pack is being loaded with fish.

   Knowledge components: Transportation, work, natural resources.

5. Zaire: Commercial passenger and cargo planes are refueled and checked in the airport at Kinshasa, the capital. Air Congo is now known as Air Zaire.

   Knowledge components: Transportation, work, economics and trade.

6. Ghana: Adults and children alike enjoy the beaches and coastal water. Clubs and large hotels also provide swimming facilities.

   Knowledge components: Recreation.

7. Sudan: A traditional trial of the Shilluk people is being convened to settle the problem of a runaway bride. In the center her mother addresses the court.

   Knowledge components: Government, ethnic diversity.

8. Ivory Coast: Abidjan, the capitol of Ivory Coast, can be viewed from across the Bay on the Guinea Coast.

   Knowledge components: Architecture.

9. Ivory Coast: Traditional chiefs (and some of their daughters) of the former Akan Peoples Federation pose for a group photo. The staff heads and figures are royal insignia made of gold, a metal symbolically and traditionally worn only by the nobility.

   Knowledge components: Government, dress, history.

10. South Africa: Mining is an important commercial industry in some parts of Africa.

    Knowledge components: Work, natural resources, economics and trade.

11. Zaire: African doctors perform surgery in a Kinshasa hospital.

    Knowledge components: Work.

12. Zaire: A woman cultivates a subsistence crop in a rural compound. The house in the background is constructed with a framework of poles and woven mats.

    Knowledge components: Work, architecture.

13. Zaire: Women bargain over vegetables. Two women wear a variation of a basic hairstyle common to the continent; their hair is divided into sections, wound with thread, then joined over the crown.

    Knowledge components: Economics and trade, arts.

14. Egypt: Arab Bedouin women wear traditional clothing signifying the state of purdah, which is the secluded privacy practiced by some women of Islamic faith.

    Knowledge components: Ethnic diversity, dress, religion.

15. Ghana: Ashanti men are absorbed in the ancient game of Wari, which is played all over the continent. Many such gameboards are carved with fine design and craftsmanship. The cloth worn by the men is draped in the traditional Niama style.

    Knowledge components: Recreation, dress, ethnic diversity, arts.

16. Zaire: Tourist markets, such as this one offering ivory and wood items for sale, contribute significantly to the commercial activity of the capital, Kinshasa. These traders wear modern Western-style clothes as do many people in the cities.

    Knowledge components: Economics and trade, natural resources, dress, work.

17. Zaire: President Mobutu of Zaire speaks in public assembly. Behind and above him hang the emblem of the nation which incorporates the motto, "Justice, Peace, Work" in French.

    Knowledge components: Government, communication.

18. Mali: A Dogon mask maker teaches the techniques of his skill to his son. The mask is made in the seclusion of cliff caves and is called "Kanaga".

    Knowledge components: Arts, religion.

19. Zaire: In some areas, house roofs are carefully thatched with palm leaves applied in an intricately arranged pattern to prevent leakage when it rains.

    Knowledge components: Architecture.

20. Nigeria: A community extension worker instructs mothers in practical subjects including domestic science, health and childcare.

    Knowledge components: Education, work.

21. Nigeria: Cranes lift cargo onto a British ship docked at the capital of Lagos, a port of international trade. The drum containers possibly hold oil, an important Nigerian export.

    Knowledge components: Economics and trade, natural resources, work.

22. Ghana: Elmina Castle on the Guinea Coast was originally a Portuguese fort which was used to hold slaves before they were shipped to other parts of the world. Today Elmina is a fishing town.

    Knowledge components: History, work.

23. Zaire: Boys of the Dakpa people, led by their master, participate in an initiation ceremony. The painted design on their bodies, worn especially for this occasion, has religious significance.

    Knowledge components: Education, religion, ethnic diversity.

24. Nigeria: Yoruba men wear Gelede masks during a festival dance. The performance constitutes a morality play, the characters of which are represented on the top of the masks.

    Knowledge components: Arts, communication, education, religion.

25. Zaire: Women embroider pile upon raffia mats and cloth, which are traditionally woven by men. In addition to the natural tan color, fibers are bleached white or dyed in red, indigo, brown, yellow and black.

Knowledge components: Arts, work.

26. Nigeria: The famous contemporary artist, Twins Seven Seven, works on a painting. Subjects for his works include themes derived from traditional Yoruba belief.

Knowledge components: Arts, work.

27. Niger: Jewelry and facial markings help identify and beautify this Bororo girl, a member of a pastoral group in traditional Idelane society.

Knowledge components: Ethnic diversity, dress.

28. Zaire: A mother helps her son prepare for school. Shorts are part of the formal school uniform and also are used for casual wear. Typical of women's dress in many parts of Africa are variations of the wrapper cloth fastened around the waist, worn with a blouse and a head tie. Many babies are secured to their mothers' backs with another length of cloth.

Knowledge components: Dress, education.

29. Nigeria: The Timi (ruler) of Ede, in western Nigeria, and a youth play the talking drums. By simultaneously striking the end surfaces and pulling on the thongs that connect both ends of the drum, the tonal sounds of African languages are imitated. The boy wears an agbdada, and the king's hat is known as a betiaja.

Knowledge components: Dress, recreation, communication.

30. Nigeria: Men are constructing railroad tracks.

Knowledge components: Transportation, work, economics and trade.

31. Nigeria: Chinua Achebe, a contemporary novelist, works at a desk upon which are two of his well-known works. Things Fall Apart is a story of rapid change in African traditions.

Knowledge components: Arts, communication.

32. Mali: Dogon maskmakers dance at traditional religious ceremonies. In the foreground, the Kanaga masks they have carved represent animals embodying spirits which serve as intermediaries between heaven and earth.

Knowledge components: Religion, arts, work, ethnic diversity.

33. Zaire: A woman incises decorative patterns on the surface of a clay pot she is making. The water in the pan nearby keeps the clay moist for shaping by hand.

    Knowledge components: Arts, work.

34. Egypt: Members of a community listen to a transistor radio while an older man enjoys smoking a type of huqqah, or pipe, which cools the smoke as it passes over water.

    Knowledge components: Communication, recreation.

35. Nigeria: This airview provides a clear picture of a farming community, illustrating the patterns of settlement in the midst of cultivated fields.

    Knowledge components: Architecture, work.

36. Dahomey: Pots are sold in a market in the capital city of Porto Novo.

    Knowledge components: Economics and trade, work, art.

37. Zaire: Timber is being transported for trade or manufacture.

    Knowledge components: Economics and trade, work, transportation.

38. Liberia: Accompanied by two children, an elder studies a pamphlet on foreign economic aid in his country. In the extended family unit, many children have easy, informal relationships with their grandparents.

    Knowledge components: Economics and trade, ethnic diversity, communication.

39. Mali: Women buy cloth at a market in the old city of Mopti. Their outer garments are called boubous (bubus) and their earrings are made of gold.

    Knowledge components: Dress, economics and trade.

40. Zaire: This statue of Henry Stanley, a British explorer, symbolizes the beginnings of African colonial history.

    Knowledge components: History.

41. Zaire: A couple dances in a Kinshasa night club. The woman is attired in a smart adaptation of traditional dress.

    Knowledge components: Recreation, dress.

42. Zaire: A diamond cutter in Zaire sorts a group of uncut minerals.

    Knowledge components: Work, economics and trade.

43. Kenya: A Masai couple stands outside a traditional dwelling. The two-piece garment, shaved head and earrings of the woman are indicative of her passage from girlhood to adulthood. The long plaited hair of the man covered with ochre indicates his military status and his graduation from boyhood to adult membership in the community.

    Knowledge components: Dress, ethnic diversity.

44. Nigeria: Graduates at the University of Ife stand outside a tower, a major feature in this modern complex of buildings.

    Knowledge components: Education, architecture.

45. Rhodesia (Zimbabwe): This tower forms part of the ruins of Zimbabwe, an ancient palace of the Emperor Mwanatwtapa.

    Knowledge components: History, architecture.

46. Mali: Salt blocks from Timbuctu are being prepared for transport by camels or boats.

    Knowledge components: Economics and trade, natural resources, work, transportation.

47. Zaire: The "Drink Coca Cola" insignia on this truck suggests the extent of international commerce in Africa.

    Knowledge components: Economics and trade, transportation.

48. Zaire: The vegetation characteristic of equatorial rainforests in the highlands includes cultivated banana plants as well as tall evergreen and deciduous trees.

    Knowledge components: Physical environment, architecture.

49. Nigeria: These Hausa Muslim boys take instruction in the Koran in the old city of Kano in the North. The text from the Koran is written on wooden slates for memorization. Their white caps and robes are typical of Islamic dress.

    Knowledge components: Education, dress, religion, ethnic diversity.

50. Egypt: The Sahara Desert is dotted with oases, small areas of water surrounded by green vegetation which usually includes various types of date or doom palm trees.

Knowledge components: Physical environment.

51. Mali: This mosque in the old city of San is an adaptation of Arabic style. Because the mosque is already filled to capacity, these worshippers perform their religious rites outside.

Knowledge components: Religion, architecture, dress.

52. Zaire: Copper is being extracted from a mine.

Knowledge components: Work, economics and trade.

53. Mali: Traditional Dogon granaries (or silos) and houses are positioned against cliffs. These structures are made of clay or mud with wood supports protruding from the walls.

Knowledge components: Architecture, religion.

54. Zaire: Military newspapers are being run off the press.

Knowledge components: Communication, work.

55. Morocco: This region experiences a temperate Mediterranean climate and supports such livelihoods as sheep herding.

Knowledge components: Physical environment, work.

56. Zaire: Modern classroom instruction usually is conducted in French or in English. Schools in Africa may be public or private; few are co-educational.

Knowledge components: Education, work.

57. Nigeria: A man of traditional Yoruba culture wears facial scars left by skin incisions. The patterns of the lines indicate his region and origin. The neckline of his garment shows that it is an Agbada-style robe.

Knowledge components: Ethnic diversity, dress.

58. Kenya: President Kenyatta of Kenya addresses public assembly while waving a fly whisk of animal hair, a traditional symbol of authority and respect. On his left hang the red, black, green and white colors of the Kenyan flag.

Knowledge components: Government, history.

59. Liberia: Men of the Dan people wear the traditional gown and fez. The man in the center wears a leather talisman necklace which contains a passage from the Koran. Behind them rise the cylindrical houses with conical thatched roofs, typical of African architecture.

    Knowledge components: Dress, architecture.

60. Nigeria: Soccer is a popular sport played throughout the continent:

    Knowledge components: Recreation.

61. Zaire: Ferries are commonly used to transport people and vehicles across water. A canoe rests on the foreground bank.

    Knowledge components: Transportation, work, economics and trade, natural resources.

62. Egypt: These three pyramids at Giza are tombs built by the ancient pharoahs, Cheops, Chrephru and Mycerinus, for themselves.

    Knowledge components: History, architecture, physical environment.

63. Zaire: A settlement of mud and thatch architecture stands in a tropical forest basin region.

    Knowledge components: Architecture, physical environment.

64. Uganda: Owens Falls Dam on Lake Victoria harnesses energy from the Nile River.

    Knowledge components: Economics and trade, natural resources.

65. Nigeria: The Savannah terrain is characteristically broad, covered primarily by grasses, with some low trees and shrubs. This is a Savannah scene in northern Nigeria.

    Knowledge components: Physical environment.

66. Morocco: A vegetable market provides for social as well as commercial exchange.

    Knowledge components: Economics and trade, dress, work, recreation.

67. Nigeria: Inside a television station, technicians broadcast a traditional musical performance.

    Knowledge components: Communication, work, ethnic diversity.

68. Mali: A woman in the traditional city of Mopti plays a musical stringed instrument.

    Knowledge components: Arts, dress, recreation.

69. Nigeria: Men, women, and children participate in an African adaptation of a Christian religious service.

    Knowledge components: Religion, dress.

ACTIVITY BOX

Objectives for the Development of the Unit

1. To represent in visual format a broad picture of continental Africa, its land and peoples.

2. To select photographs representing fifteen social studies concepts on the study of Africa, as follows:

   a) Physical Environment
   b) Ethnic Diversity
   c) Dress
   d) Religion
   e) Arts
   f) Architecture
   g) Education
   h) Recreation
   i) Work
   j) Natural Resources
   k) Economics and Trade
   l) Transportation
   m) Communication
   n) Government
   o) History

3. To select photographs to illustrate the relationships among the core concepts.

4. To develop a format for use allowing the student individual participation and flexibility in arranging and constructing visual relationships.

Behavorial Objectives Expected from the Student

1. To identify as a class the fifteen large photographs according to the fifteen core subjects.

2. To select black and white photographs which directly relate to topics represented by the large photographs and to arrange them in appropriate units.

3. To discuss the inter-relatedness of photo subjects (see list of descriptions for photos for suggested pictorial cross references) and thereby create new visual relationships.

4. To apply new concepts by cutting apart individual sets of photographs according to sequences chosen by the class or by the student himself.

INSTRUCTIONS FOR EFFECTIVE USE

Concepts to be Discussed before Viewing

1. The vastness of the African continent, its diverse climatic and topographical regions and natural resources.

2. The diversity of African peoples, their modes of dress, work and lifestyles.

3. The continuance of traditional customs in conflict or harmony with modern Western-style living.

Additional suggested activities

1. Have the students select individual topics to apply to their own sets of photographic sheets, arranging photos as necessary.

2. Encourage students to cut and shuffle photographs at random. By observing and comparing subject matter, the student may discover new visual relationships and can develop these by study.

3. Have the students present a report to their classmates on these new ideas or concepts, showing how pictures relate to one another.

RELIGION: THREE SYSTEMS OF BELIEF

1. In Africa, religions may be grouped into three major categories: Christianity, Islam and indigenous systems. Over the centuries, Islam and Christianity have been embraced by millions of people and represent, respectively, approximately 40 and 20% of the African population. Indigenous religions continue to flourish as well. Often aspects of indigenous religions blend with Islam and Christianity, resulting in a fusion of belief, ritual and symbol.
   In African thought, the spiritual world is usually composed of many beings, from the spirit within each living person, and within non-living things, to a supreme, all-powerful God.

2. God is too great and distant to be involved directly in human affairs, so he is served by subordinate spiritual beings. Such beings serve particular functions, and each can be invoked for the good of the community by dancers wearing a symbolic representation of the spirit. Among the Baule people of the Ivory Coast, "Guli", the son of the supreme God, "Nyame", is a spirit of joy and benevolence.

3. An ancient spirit called "Chi Wara" taught the ancestors of the Bambara of Mali how to cultivate grain. He was half man and half beast and his representation in sculpture is a combination of several animal forms such as the head of the antelope and the mane of the lion. The form is abstract and is not a protrait of "Chi Wara" but a symbol of his qualities.

4. "Chi Wara" dancers celebrate man's ability to harness the forces of nature for his own good and to remind the people to be thankful for God's gift of agriculture.

5. The Spirit "Eshu" concerns himself with uncertainty and misfortune among the Yoruba people of Nigeria. He can see both backward and forward; thus he is often used by other spirits to communicate between the world of man and the world of the spirits.

6. The people themselves are sometimes represented with the symbols of their special patron spirits. Here a Yoruba woman carries on her head the double headed axe of "Shango", the spirit of peace and harmony who shows his anger by striking with lightning and thunder.

7. Ancestors, the spirits of the forefathers of African communities, also play an important part in the spiritual life of the people. The Dogon people of Mali trace their beginnings to a "Primordial Couple," who could be compared to the Judeo-Christian concept of Adam and Eve.

8. The Baule of the Ivory Coast call upon the powers of the ancestral mothers, such asthis one, so that they may be blessed with health and children. She represents not a specific person, but an ideal of youthful vigor, extreme beauty, serenity and benevolence.

9. White is the color most often associated with the deceased and the spirit world. A white mask representing the spirit of the ancestor of the Ashira-Bupunu peoples of the Gabon is danced at all important occasions in order to invoke the ancestral presence.

10. The ancestor of the Kuba kings of Zaire is "Woot". Through dance the community is reminded of the greatness of its past, the continuing presence and blessing of "Woot", and their obligation to their king.

11. "Woot's" mask symbolizes the protection and authority of the ancient royal line. The cowrie shells covering it symbolize the wealth of his land and people. The elephant trunk on top symbolizes royal power.

12. The ancestors of the Yoruba are carved on their masks. Feminine fertility is symbolized and emphasized through voluptuous features. Worn on top of a dancer's head during religious ceremonies, the ancestor symbolically descends into the body of the person and directs him in purposeful and righteous living.

13. A figure of the male ancestor of the family serves as a support for a roof of this Yoruba house in Nigeria. Symbolically, such figures support the structure of the family, providing each member with a sense of common roots and common purposes.

14. A Baule ceremonial spoon depicts the guiding presence of the ancestors in domestic life. It reminds the people to be thankful for good harvests and for the ability to meet their physical needs.

15. Carvers often receive divine guidance from the ancestral spirits represented on their tools. The carving of wood is serious business. It involves not only the destruction of living matter but ultimately the representation of the spirits who will take possession of the carving.

16. The ancestors who can most easily be reached for assistance are those who are recently departed. Death is regarded as the natural transition from the physical world to the world of the ancestors. The death of an individual, therefore, is an important communal occasion, commemorated by special religious ceremonies. Here, during a Dogon funeral, women mourn the deceased on a rooftop.

17. Armed men drive away the evil spirit which caused the death. The ancestors hear the cries of the villagers and escort the soul of the departed into their spirit world.

18. Funerary figures, symbolizing the continued ancestral presence, guard the bones of distinguished ancestors of the Kota of Gabon. The figure serves not only as a marker but also as a medium through which the ancestral power is released during ceremonies in its honor.

19. Life is a cycle; just as the aged pass on to the world of the spirits, the young pass on to the world of adulthood. Similarly, the childish qualities must die and the individual must be reborn as an adult. Young boys must pass through months of training in which they are taught religion and ceremonial dances, the history of their people, literature, farming and other skills needed by mature men.

20. Initiated Yaka boys in Zaire, celebrate their rebirth through dance, encouraged by their entire community at graduation ceremonies.

21. The boys construct their own masks based upon cultural knowledge and spiritual insights gained during months of instruction by village masters.

22. In some societies, girls also undergo religious and practical training ending in an initiation ceremony. Dan girls from Liberia are painted white to symbolize their communion with the spirit world.

23. The Bundu mask is worn by Mende girls of Sierra Leone to celebrate their maturity. The rolls of fat around the neck and the elaborate hair styles symbolize health and beauty.

24. Fertility and increase are cherished values impressed upon the young adults. Female fertility is celebrated with the "Nimba" headdress of the Baga of Guinea. The line of the curve, repeated throughout the figure, is a universal symbol of increase.

25. The Dogon build earthen monuments to male fertility, recalling the sacred story of the sexual union of the female earth with the male god, Amma, in the creation of man.

26. Among the Ashanti of Ghana, a figure, called the "akua' ba", is carried by pregnant women in the hope that their children will be beautiful. Its round face, neck lined with rings, and strong, firm torso suggest an ideal to be attained. Compare this shape with our own symbol for the female sex.

27. A similar sign can be seen in the corners of this scene from ancient Egypt. It is the Egyptian symbol of life itself, the "Ankh".

28. Where does life come from? Many peoples, including the ancient Egyptians, recognized and worshipped the sun as a source of life.

29. Among the Pende of Zaire, dancers at initiation ceremonies wear masks that represent the sun's life-giving qualities. The solar circle is fringed with yellow raffia representing its warm rays.

30. Masks are worn by ceremonial dancers to express numerous religious themes. Through dance, the spirits are manifested in physical form and the ideals they stand for are communicated to the believers. Plays performed by the Yoruba of Nigeria illustrate traditional stories involving animals such as the leopard, bird, and snake seen on the top of the masks. Through such caricatures, the people are reminded of their moral responsibilities.

31. The Dogon of Mali use a towering dance headdress called the "kanaga" mask which symbolizes the bond between heaven above and earth below. To the Dogon people it is a concept that gives inspiration for daily living and should be reinforced periodically in ritual dance.

32. The dance takes place near a sacred cliffside painted with symbols. In order to release the spiritual energy generated during the dance, the dancer must touch the end of his mask to these symbols. They are ancient forms and are thought capable of containing excess concentrations of spiritual force.

33. A persistent theme in religious belief throughout Africa is one of duality, or the force of opposition as well as cooperation and interdependence. Male and female are represented here in a mask of the Senufo of the Ivory Coast. The male symbolizes the strong and aggressive, the female the gentle and submissive.

34. The two faces of an Ejagham mask from Nigeria are painted black and white, symbolizing dark and light forces, that is, night vs. day, life vs. death, the physical world vs. the spiritual world.

35. The Senufo Firespitter mask is used to bring order to an evil and confused world. It is carved in the form of a double-faced beast.

36. Animals contain a special "life force" of their own. Each animal is also characterized by special powers according to its particular nature. The spirit of the leopard is a symbol for cunning and political power and is invoked in a ceremony performed by the Senufo of the Ivory Coast.

37. Among the neighboring Baule, the monkey is said to judge departed souls and ensure the safety of the living community on earth. Playful on the one hand, but vicious on the other, he is a symbol of the opposition of good and evil.

38. A girl from the Ivory Coast wears a stylized ram's head on her forehead as a symbol of status. The ram is admired for his dynamic power.

39. Ancient Egyptians worshipped the ram-god, Amon.

40. The buffalo, noted for his aggressive nature, is associated with strength and vitality. The Baule carve his likeness in the form of a pulley.

41. The pulley is an instrument attached to the looms of weavers, and is used not only to operate the loom but also to provide a source of spiritual guidance and strength.

42. Hunters of Nambia regard the life and spirit of the giraffe so highly that a sacrifice and special ceremony are conducted before it can be killed for food.

43. Water and rivers are the lifeblood of the communities located along their banks, and they often are endowed with their own "life force". Many

societies trace their origins to a "waterspirit", or creature from whom man evolved.

44. All living things are thought to possess a soul, but certain trees are considered especially sacred and spirits are often said to live in them.

45. Rocks and natural formations are often believed to possess a spirit and are a source of spiritual power and protection.

46. Mountains are often said to be the shrine of spirits and thus they are off limits to man.

47. In the cliffsides of Mali, the Dogon build their shrines to honor their religious spirits and to house sacred objects. A shrine might be a place of worship, a place to store religious sculpture, or simply an architectural container for the fruits of harvest.

48. Dogon families also build their granaries into the cliffs. The granaries function not only as storehouses for grain, but also as holy monuments to fertility and health.

49. Doors of the granaries are carved with ancestral figures to invoke their blessing and to remind the people to be thankful for the harvest.

50. Other special shrines are built for housing religious figures belonging to the whole village. Communal ceremonies are held outside.

51. Figures from the shrine are symbolically "fed" every so often to maintain their spiritual power. Spirits are said to have the same physical needs and desires as the living.

52. At a small community shrine in Zaire, a carved ancestral figure stands at the entrance. It reminds the people to honor their past.

53. The palace shrine of the Timmi, or king, of Ede, Nigeria, contains an extensive collection of ancestral figures. Each one recalls a period in the history of the Timmi and his people.

54. The altar of the Oba, or king, of Benin, Nigeria, is composed of many bronze figures and heads commemorating the deeds of his forebearers and providing a spiritual and political sense of continuity.

55. Throughout African history, the divine right of kings has been accepted by many societies. The king's power is said to be granted by God himself. The ruins of a stone monument at Zimbabwe, Rhodesia, dating from the 15th century, symbolize the spiritual power of the king and the devotion of his people.

56. The deceased king at Zimbabwe was carved in the form of a soaring bird to immortalize his power and presence. Because the bird can fly, it is said to be able to escape normal physical limitations, and, like the divine king, exercises supernatural control.

57. In the 17th century, the Kuba people of present day Zaire were ruled by the divine king Bom Bosh. His likeness was carved in wood and was cared for by his wives as the resting place of his soul. The well-being of the king's spirit is said to be dependent upon the condition of the sculpture.

58. Since independence, divine right has lost its meaning, but the present king of Bakuba continues to use the symbols of authority: the royal drums, garments, sword and spear.

59. Real power in today's Zaire rests with President Mobutu Sese Seko who pays tribute to traditional African religious convictions with his carved staff depicting ancient themes.

60. In Ghana, among the Ashanti, the supreme political power of the Asantehene has been modified, but he remains a religious leader and is a strong source of communal inspiration to the Ashanti people.

61. The Deji of Akure survives centuries of divine kingship among the Yoruba of Nigeria. His symbols of divine right include a cow-tail switch, held in his hand.

62. Modern leaders, such as Jomo Kenyatta of Kenya, use the traditional symbol as a link with the heritage of the past, and as an assurance of cultural continuity.

63. Christianicy is a force in modern Africa which was first embraced in ancient Ethiopia 300 years after Christ, and has held prominence along the Atlantic coast for hundreds of years, from the time of the first Portuguese missionaries. Contemporary Africans have adapted the beliefs of Christianity to traditional thought and practice enabling the individual to live his religion under familiar conditions. Cardinal Malula is responsible for this Catholic church in Zaire. Until recently, Christianity was the most powerfull single religious force in this country.

64. Christian rites, such as the Epiphany which celebrates the visit of the wise men to the Christ child, involve thousands of Ethiopians in the traditions of their ancient past. Designs on the umbrellas refer to the former Emperor as the "Lion of Judah", descended from the union of King Solomon of Israel and the legendary Queen of Sheba.

65. Ethiopian churches dating from the tenth century, were carved out of a single solid rock, and can be found in the vicinity of Lalibela, a town modeled after the ancient city of Jerusalem. The Bible was translated into the ancient Ethiopian language of Ge'ez in the 5th century.

66. Portuguese missionaries brought the story of the Cross to the Kongo people of present day Zaire as early as the 16th century. This crucifix, crafted centuries ago by African bronze-casters, signifies the impact of Christianity, and its early growth in Africa.

67. Indigenous and Christian forms are often combined. The form of the cross adds spiritual power to this ancestral mask of the Jokwe of Angola.

68. The interior of the Roman Catholic church in Mushengi, the old capitol of the Kuba in Zaire is furnished with traditional sculptures and designs.

69. Christian mothers in Zaire present their babies to be blessed by a leader of the Christian Kimbanguist sect, or the "Church of Jesus Christ on Earth through the Prophet Simon Kimbangu". Kimbangu's message is regarded as God's latest revelation to man, and his birthplace, the Zairian village of Nkamba-Jerusalem, is the holy city. The cult is supported by President Mobutu because of its stong African character and boasts three million followers throughout Central Africa.

70. In Nigeria, traditional dance finds new expression through Christian belief. The white robes refer to a spiritual presence. The circle connotes common purpose.

71. Islam in Africa dates to about the time of the prophet, Mohammed, in the East, and to the Fulani "jihads", or religious wars, of a thousand years past in the West. Hausa believers in Nigeria flock to religious services on Fridays, and hold private prayers to Allah five times a day, facing the holy city of Mecca, where Mohammed was born. Throughout the area of the "Sahel", or "border of the Sahara", Islam is accepted by the majority and adapted to indigenous culture.

72. Boys are instructed in the ways of the Holy Koran by a mallam, or holy man. They learn the writings of Mohammed and the will of Allah, the supreme God. Religion is inseparable from daily life; God's message is necessary for proper conduct.

73. A mosque in Egypt towers over a market place. The call to prayer is made from the top of the tall minarets. Except for the successful resistance of the Christian Egyptian Coptic Church, the history of North Africa has been entirely Muslim since its conversion in the 7th century, A.D.

74. The remains of ancient Arabic mosques can be found all over the coast of East Africa, such as this one at the island of Lamu. To this day, Islam is the predominate religious force along the eastern coast from Somalia to Tanzania.

75. The union of Islamic and West African architectural form has produced beautiful mosques which have stood for centuries, such as this one in Timbuctu, Mali.

76. The mosque in Mopti, Mali, expresses a strong heavenward direction with its recessed and projecting vertical lines, pierced by small ventilating holes.

77. The same form is found in a mask used by the nearby Dogon people, which, like the mosque, is the traditional "house of God".

78. Not far away from a Dogon village, a Muslim mosque stands on a hill, symbolizing the harmonious co-existence of indigenous African religious practice with a second religious system of belief.

79. The Christian church, likewise, enjoys widespread support, and its fundamentals have assumed a distinctive African expression.

80. Traditional religion continues in centers such as Oshogbo, Nigeria, at the new shrine of Oshun, where ancient beliefs have been given new strength through national awareness and pride.

OBJECTIVES

Objectives for the Development of the Unit

1. To show religious systems practiced most widely throughout the African continent:

   a) Indigenous religions
   b) Islam
   c) Christianity

2. To show the regional impact of each of these religious systems.

3. To explore the hierarchy of spirits within the indigenous systems:

   a) Supreme God
   b) lesser deities
   c) ancestors
   d) life force within:
      1) man
      2) animals
      3) inanimate objects

4. To explore basic concepts of indigenous religions:

   a) death/after-life
   b) rebirth through initiation
   c) fertility of all living things
   d) the source of life
   e) morality
   f) the harmony of the cosmos
   g) divine right
   h) shrines and icons

5. To explore Islam and Christianity from their historical perspective.

Behavorial Objectives Expected from the Student

1. To name the three forms of religion practiced most widely in Africa.

2. To prepare a chart which lists the hierarchy of spirits within the indigenous religious systems.

3. To list four basic concepts present in indigenous religions and discuss them.

4. To discuss when and how Islam and Christianity were introduced to Africa.

INSTRUCTIONS FOR EFFECTIVE USE

Concepts to be discussed before viewing (see Glossary for terms to be discussed)

1. Religion as a part of our lives.

2. The differences in religious practices which exist throughout the world.

3. The commonality of seemingly different religions.

Additional suggested activities

1. Topics for discussion and research

   a) symbols we use in our own religions; symbols we associate with superstition.
   b) the basic tenets of one's own religious beliefs; how they differ from those of one's parents; how the earth was formed; how man originated; what happens after death; how the universe was formed; whether one's own beliefs are regarded as myths by others.
   c) reverence for one's own ancesters, as compared to the manner in which Africans revere their deceased.
   d) the concept of beauty from the African viewpoint and from one's own.
   e) animal chracters we use to communicate moral or political values as compared to those represented in African ritual; similarities and/or differences between the two.

2. Activities

   a) In the Yoruba Gelede dance, stories using animal characters teach moral principles to the people. Write a skit with a message, using appropriate animals as actors. Think what each animal might be able to teach us.

   b) Divide students into groups and allow them to construct shorter slide shows, from the slides in the unit, on the following subjects (additional information on the topics can be researched by individual members in the groups):

      1) Good and evil, showing symbols for each, how societies teach morality and how evil is countered.

      2) The animal as a moral symbol in Africa.

      3) Masks as spirit representations.

      4) Symbols of growth, prosperity and fertility.

      5) Christianity in Africa.

      6) Islam in Africa.

GLOSSARY

1. Abstract: Theoretical, generalized, or universal, as opposed to specific or representational. In art, the use of non-figurative forms, colors, and lines to represent an idea.

2. Altar: A structure on which sacrifices are made or at which religious rites are performed.

3. Ancestor: One from whom a person is descended. A forebear or progenitor.

4. Caricature: A depiction or representation which is exaggerated to emphasize a concept.

5. Divine Right: The right to rule derived from God and not by the consensus of the people.

6. Duality: The quality or state of consisting of two parts, opposed yet functioning in harmony.

7. Fertility: The quality of being productive; the ability to produce offspring.

8. Granary: A place for storing grain.

9. Immortalize: To perpetuate in memory. To cause to live or exist spiritually for all time.

10. Indigenous: Originating in and characterizing a particular region or country.

11. Initiation: Ceremonial admission to: 1) a secret society; 2) a higher level within the society based on age or achievement; 3) the status of an adult.

12. Inspiration: A divine, animating, or exalting influence upon the mind or soul of man.

13. Life force: The animating principle or vital force imminent in all things.

14. Mallam: A Muslim holy man who teaches the Koran.

15. Mask: A covering for the face to change the identity of the wearer or to represent a character or spirit.

16. Minaret: A high slender tower with balconies attached to a mosque, used for calling the faithful to prayer.

17. Mosque: An Islamic (Muslim) place of public religious worship.

18. Patron spirits: Spirits devoted to protecting or supporting particular persons or groups.

19. Primordial couple: The original or first man and woman from whom all peoples are thought to descend.

20. Rebirth: Spiritual regeneration involving a change of status, such as that from childhood to adulthood achieved through initiation ceremonies.

21. Rite: A specific formal or ceremonial act or procedure prescribed or customary during religious or other solemn occasions.

22. Sacred: Holy or consecrated; appropriate or dedicated to a deity or to some religious purpose.

23. Sacrifice: The offering of animal or vegetable life; of food, drink, or incense, or of some precious object to a deity or spiritual being.

24. Sahel: The area in West Africa which borders on the Sahara Desert.

25. Shrine: A place where sacred relics are kept, or a structure devoted to a deity.

26. Spirit: A supernatural or incorporeal being, inhabiting a place or thing and having a particular character.

27. Supernatural: Above or beyond the physical universe, involving extraordinary powers.

28. Symbol: Something used or regarded as standing for or representing something else.

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ARCHITECTURE
Shapes of Habitation

1. In a land of extreme diversity--from bitter desert scrub to cool, forested mountain; from fishing village to bustling port and from ancient empire to modern state--architecture in Africa has been a response to human needs, beliefs and life styles. From the shapes which man forms emerges a picture of his relationship to his fellow man, to his God and to his universe.

2. On the west bank of the river Nile, the land of the dead, great pyramid tombs were built 5,000 years ago as "houses of eternity." The Egyptians believed that their rulers, the pharaohs, were divine and, as gods, had to be properly provided for in their afterlife. The tomb was essential to house the pharaoh's body and thus provide for him an everlasting home. The earliest pyramids were built of mud brick.

3. The great stone pyramids at Giza were completed for the pharaohs Cheops, Chephren and Mycerinus. The pyramids, with square bases, were constructed of carefully fitted blocks. The original smooth limestone facing is preserved at the top of Chephren's pyramid.

4. Two million blocks, some weighing up to 15 tons, were brought from nearby quarries for the construction of Cheops' pyramid. It is thought that ramps of sand were built up around the pyramid as the building progressed so that the great stone blocks could be pulled into place.

5. By the end of the Middle Kingdom (700 years later) two types of structures gained in importance: the mortuary temple of the dead pharaoh and the temple devoted to a god. Built into the majestic cliffs of Dier el Bahari, on the west bank of the Nile at Thebes, is the mortuary temple of Queen Hatshepsut, later greatly damaged by her successor.

6. Among the many tombs of pharaohs in the Valley of Kings, near Dier el Bahari, is the tomb of Ramesses VI cut into the side of a mountain. The interior is decorated with paintings of Egyptian dieties -- companions of the dead pharaoh.

7. On the wall of the temple at Luxor a pharaoh, wearing a crown with the sacred cobra, a divine and royal symbol, is carved in low relief. Hieroglyphic writing describes the scene, and the pharoah's name is enclosed in a frame, or cartouche.

8. At the nearby temple at Karnak, Tuthmosis III erected columns with carved lotus and papyrus flowers, symbols of Upper and Lower Egypt.

9. The temple's entrance wall, or pylon, faces the Nile. An open court is followed by the great hypostyle hall, or hall of columns, built by Ramesses II. The tall obelisk in the foreground was raised by Queen Hatshepsut.

10. The great pylon at Luxor was also built by Ramesses II. The entrance is flanked by two colossal statues and a single remaining obelisk.

11. In the court of the temple at Luxor, after thousands of years of neglect, a mosque was built to serve a new religion of the Egyptians. Domed halls and tall minarets identify hundreds of such structures throughout North Africa with Islam and the worship of Allah as taught by Mohammed.

12. In Ethiopia, a mountainous country to the south, Christianity has been the religion of the rulers since the 4th century A.D. In the 12th century, King Lalibela wanted to create a new Jerusalem, in a town now called Lalibela in his honor, and had churches carved from solid rock. These churches were connected by a maze of tunnels and trenches, as can be seen in this view of the top of St. George's church.

13. The trench around St. Mary's church was enlarged into an open courtyard. Decorative cornices and windows were carved from the central block as the church was cut deeper into the rock. Rock-hewn porches shield the three entrances to the church.

14. The church of Abba Libanos, unlike the monolithic churches of St. Mary and St. George, was not completely cut away from the surrounding rock. The sides were intricately carved but the roof remains a part of the rugged terrain.

15. At about the same time, two thousand miles to the south in the rocky plains of Rhodesia, granite fortresses rose as empires were being created whose influence was felt as far away as India and China. The stone walls of Zimbabwe, 20 feet thick, were built without mortar, to surround a complex of apartments, streets, and sanctuaries. The circular plan of the palace is similar to the simple mud villages of the present inhabitants. Little trace of the grandeur of empire remains among the 500 castle ruins.

16. On a nearby hill, overlooking the valley of the palace, an older fortress was constructed utilizing huge, existing boulders by filling dry-stone masonry in the gaps to form a solid wall. The site was abandoned and destroyed hundreds of years ago.

17. In Mali, earthen architecture has survived for nearly a thousand years. The Sankore mosque, seat of a great university in the 12th century A.D., was built entirely of wet mud and still retains its original form today.

18. Throughout the Sahel, or border of the Sahara, the form of the mosque has evolved into a beautiful abstract of the principles of Islam. The minarets are no longer functional, but their vertical thrust suggests the quest for God, and the repetition of forms expresses the perseverance of faith. The wooden skeletal structure of the mosque at Mopti, Mali, is exposed not only for beauty but to provide a scaffolding. Each year, after the damaging rains, the entire community cooperates to resurface the mosque with fresh mud.

19. The hot African sun bakes the thick walls dry and hard. The sculptural forms achieved in mud are admired by modern architects for their monumentality and simple, powerful statement.

20. The mosque at Goundam, Mali, overlooks the city and the market on the Niger River. Light and dark shapes play against each other in the shimmering haze of the dry season.

21. Mud walls, painted white, mark the home of an important person in northern Nigeria. Exterior space is as important as interior space. In an outdoor courtyard, a Hausa emir, or king, holds court with his advisors and townsmen.

22. The requirements of modern living change methods of construction and zoning. New use of natural resources affects the way people live, and changing social relationships demand new village planning.

23. Traditionally, a sense of organic growth formed the basis for village structure. Family compounds were a self-contained unit of houses for the head of the family, the wives, the young married couples, and the unmarried children, and included kitchens, granaries and animal shelters. As the family grew, compounds split off and new boundaries were marked. Winding pathways and roads link a maze of compounds into a cohesive network to form a town in northern Nigeria.

24. Natural expansion within limited space has resulted in a profusion of varied geometric forms in the city of Kano, Nigeria. The white rooftops of headmen stand out in stark contrast to rich earth tones. A pattern is formed by darkened courtyards and recessed roofs, used to dry grain in the hot sun.

25. A house is raised from the earth on which it stands. Dried balls of earth are fitted together with wet mud as mortar.

26. The surface is spread with a layer of mud and is often decorated with lines drawn quickly before the mud dries.

27. Surface decoration can be as elaborate as an owner can afford. His designs symbolize concepts with which he wants to be associated, such as unity and brotherhood.

28. In South Africa, entire villages of the Ndebele are decorated with fantastic, painted architectural forms, executed in brilliant shades.

29. Low walls of varying height are built and decorated by the women. In the enclosed courtyard, children play and women do their domestic chores, but the elaborate constructions serve no purpose other than decoration.

30. Space is used in a variety of ways. A Bambara house in Mali supports a gourd patch in its thatched roof. The walls are made of sun-dried bricks cemented together with wet mud. The door is a panel of woven millet straw.

31. The enclosed space between the clusters of family dwellings often serves as the center of domestic activities. It is here that the elders rest and talk, the wives prepare the food, craftsmen work and children are tended. Raised granaries with openings at the top are a focal point of the compound and are filled with millet, a tiny but nutritious staple grain.

32. Huge, dome-shaped granaries are formed of earth by the Bororos of Niger to hold millet before winnowing. The storehouses stand on stone supports and a base of wood grating is laid down on top of this for ventilation to protect the grain from mildew.

33. In the Republic of Mali, just south of the great bend of the River Niger, lies the land of the Dogon cliff-dwellers. Rough stone and mud bricks combine in a seemingly disordered complex of geometric shapes; but cosmic order, however, is of paramount importance to the Dogon. Each village is laid out in a pattern similar to the human body, with spots identified as the head, hands, heart and feet.

34. Intricately carved doors and door locks, commissioned by the well-to-do, reveal the special relationship a man feels with his people's history and the cosmos. The carvings interpret messages and stories handed down through the generations. It is said that the crocodile was one of man's eight original ancestors. Doors with 44 human figures refer to the 44 groups of West African peoples descended from the original creative force, Mande.

35. High in the cliffs, the Dogon store their most treasured possessions: the sculpture used in their sacred ritual, and millet, the main diet of the people. Their grannaries thus serve not only as storehouses but as shrines to the spirits of increase and fertility.

36. Community shrines, containing sculpture used in outdoor village ceremonies, must not be approached by the uninitiated. The checkerboard designs refer to woven cloth and to speech, both considered special gifts of God.

37. Horizontal and vertical lines also refer to the order man tries to impose on the world. The house of a Dogon chief, constructed of earth over a wooden frame, has 44 niches to contain the spirits of the 44 tribes of Mande.

38. Elders meet to discuss village concerns at the Togruna, or men's meeting house, situated at the head in the Dogon village plan. A seated position is always taken by reasonable men in council, so the low ceiling prohibits standing. Eight posts refer to the eight original ancestors.

39. Formerly, the Togruna posts were carved from wood, with a figure of an ancestor to remind the people of their heritage.

40. Below the Togruna, the thatched roofs of the granaries mingle with broad flat-roofed earthen houses and dry-stone walls.

41. The thatched roof serves not only as protection but as a religious symbol. The fiber used to bind the thatched millet straw is wound downward in a spiral from the top, recalling man's spiraling descent from heaven in the story of creation.

42. Throughout West Africa, the round house with a conical roof is common from the grasslands in the north to the forest along the coast. At Bida, Nigeria, they are built in clusters, forming a complex which serves the many functions we usually put under one roof.

43. The same form is sometimes built of stone in the highlands of Ethiopia, but in two stories instead of one.

44. Villages of nearly identical round homes huddle in the forest of Liberia. Though built of earth and palm thatch, their white-washed exterior seems to elevate them from their natural surroundings.

45. Construction begins with a wooden frame, cut from trees in the surrounding forest, and bound together -- not with nails -- but with natural fibers of finely split reeds. The walls will be filled in with wet balls of earth, but the beautiful ceiling beams will be left exposed under the heavy roof thatch.

46. Thatching is done with either grass or palm leaves. Beginning at the edge, leaves are tied into the wooden frame in successive layers, shielding the house from both sun and thunderous rains.

47. The heavy eaves are neatly trimmed and serve as shelter for out-of-doors relaxation. An elaborately decorated house is greatly admired.

48. Wall murals may be simple designs or highly refined illustrations of well-known scenes and activities of the people.

49. Professional artists are sometimes asked to decorate a wall but more often, a talented member of the family with a flair for fantasy and humor will undertake the responsibility. A wall in Zaire illustrates traditional and modern life-styles.

50. High in the forested hills of Zaire, the Lega build their long rectangular houses in two parallel rows. Only enough space for a small outdoor kitchen is provided between the houses and a tall wooden fence fortifies each side of the village from the forest. Main street serves as a public meeting place, dance floor, and artery leading to other villages.

51. Elsewhere, the Zaire River provides an artery connecting villages on its islands and banks for thousands of miles around the western, northern and eastern regions of the Republic of Zaire.

52. Stilt houses are used to conserve precious space and to protect the occupants from unpredictable changes in the water level. Roofs of thatched

leaves shield the living space from the sun and rain, while loosely woven mats on the walls permit ventilation by the cool breezes.

53. Life is on three levels. The source of subsistence for such fishing villages lies below the water surface where men spread the nets each day. The ground level is the scene of trade and other economic activity. The upper level serves as the residence, center of domestic and social life.

54. One-story buildings in Cameroon are often similarly constructed of thin bamboo lattice. The entrances to shrines and the homes of important persons are often embellished with carved figures taken from folk stories handed down from one generation to another.

55. Carved house posts of important families of the Yoruba of Nigeria, depict main characters in the family's history. A rider on a horse, with his servant at his side, and a mother holding a child on her lap, literally support the roof of the house, and figuratively support the family's sense of tradition and continuity.

56. Doors of the Yoruba may also be carved with such figures or with an arrangement of symbolic designs.

57. The new Yoruba shrine of Oshun, at Oshogbo, Nigeria, built completely from the red earth and topped with palm thatch, not only depicts a spiritual being but through its swirling, tossing lines, reminds us of the domain of the river goddess, Oshun.

58. An older Ashanti shrine in Ghana, constructed in mud, is embellished throughout with ideographs, or designs which represent words and concepts such as eternity or procreation.

59. Other designs depict proverbs by which the Ashanti guide their behavior and explain the ways of man. Two roosters recall the phrase, "two birds fighting with their beaks," referring to a disturbance in which no one really gets hurt.

60. At the palace of the king of the Fon people in Dahomey, an earthen lion symbolizes the royal line and the king's divine power.

61. Materials used in construction correspond to the resources at hand, the climatic conditions and the needs of the people. The Dogon of Mali build earthen structures in a land nearly devoid of vegetation. The Ashanti and the Fon are close to trading centers and international ports, and have easy access to concrete. The Bakuba of central Zaire, however, use the surrounding vegetation as construction material.

62. The prefabricated roof of wooden poles and reeds, is tied onto the wall studs with natural fibers.

63. The roof is tiled with neatly cut strips of palm leaf, sewn together and overlapped.

64. Intricately designed mats with symbolic motifs serve as exterior walls, interior dividers, doors, ceilings or simply as wall decoration.

65. The mats are woven by hand by a master craftsman. Various colors of dyed raffia, or shredded palm leaf, are threaded through strips of heavier reed to form ancient designs handed down through the generations.

66. Houses of families in Niger form a woven compound around the mud-brick house of the family headman. Each dome-shaped structure serves a particular function such as wife's quarters, children's room, kitchen or grannary.

67. The houses are woven and thatched entirely with straw and then tied with natural fiber to a frame of wooden poles. The brilliant new golden straw of recently repaired roofs stands out in startling contrast to older, weathered parts.

68. For the Mbuti pygmies of the Ituri Forest in Zaire, temporary shelter serves immediate needs until the families move on in search of easier game and new vegetation. Several homes are clustered in a natural clearing built in a matter of hours as a twig frame covered with large leaves. Protection from the rain is all that is required. Daily activities take place outside under the thick forest cover.

69. Tuareg groups live in the Sahara Desert just outside Timbuctu, Mali. Like the Mbuti they, too, are a nomadic people, moving their camel herds from one watering spot to another. Their well-ventilated homes of woven straw and camel hair, reconstructed in two hours at each new site, provide protection from both the blistering sun and the cold desert nights.

70. Pure design is mastered by the Azande people of northern Zaire. A chief's house, built in a simple cone of thick straw, expresses stability, permanence and security.

71. A nearby pavilion is provided purely for shelter and relaxation.

72. Shelter is a requirement of people of any society. Far away from the land of the Azande, in the capital of Kinshasa, Zaire, umbrellas replace heavy straw-covered posts and lintels, and visiting notables stay in high-rise hotels such as one sees in any modern city throughout the world. Basic needs are the same whether in the city or the village, but the architectural response to those needs is modified by the availability of materials and a new set of secondary needs and desires.

73. Close city living demands new structural approaches to old problems of sewage disposal, communication, security, lighting and ventilation. New

cities can plan for such needs ahead of time, but older cities must improvise with existing structures. Ibadan, Nigeria, was settled centuries ago by the Yoruba people and is the largest black city in Africa.

74. Most cities along the coast of Africa, whether west, east or south, were the result of foreign trade, settlement and colonization. In East Africa, the remains of Arabic settlements date back to the 14th century A.D. At Gedi, Kenya, excavations have revealed the ruins of a ragstone mosque, cemented and plastered with white lime.

75. Elsewhere, two-story structures with huge, vaulted arches and large windows suggest that these foreign visitors intended to stay.

76. Along the Atlantic Coast, the Portuguese, and then the Dutch, Spanish, French and English, settled and set a style of colonial architecture in concrete, iron grillwork, pillars and tiled roofs. In Dakar, Senegal, the French hoped to build a "new Paris."

77. Cape Coast Castle was built in the 17th century by the British on the coast of present-day Ghana, to house captive slaves before their harsh voyage to the Americas. In order to secure human merchandise against plundering slave traders, massive walls were built to provide dungeons, towers, lookouts and passages.

78. Modern architecture throughout Africa reflects the grandeur that Africans felt at independence. A spacious open-style building dominates the campus of the University of Zaire.

79. The international st[illegible]e of the new campus of the University of Ife, in Nigeria, is in ke[illegible]g with the intentions and outloo[illegible] of both the university and the na[illegible]

80. The profile of an African city -- the international port of Abidjan, Ivory Coast -- resembles the skyline of any important modern metropolis. Architecture in Africa has come full circle. From the monumental pyramids of Egypt to the towering skyscrapers of its great modern capitals, Africa seeks an identity in the shapes of its habitation.

OBJECTIVES

Objectives for the Development of the Unit

1. To show the diversity of types of architecture in Africa.
2. To show the different techniques used in building.
3. To show the variety of materials used in habitations.
4. To show how the philosophies and life-styles of different societies affect their building types.
5. To show how environment and resources affect modes of living.

Behavioral Objectives Expected from the Student

1. To name three or more types of architecture which differ according to local climate and terrain.
2. To define three building techniques.
3. To discuss how the natural resources of different areas are used as building materials.
4. To discuss how the life-styles of various groups affect their buildings.
5. To discuss to what extent the types of construction determined by local natural resources affect the life-styles of the people.

INSTRUCTIONS FOR EFFECTIVE USE

Concepts to be discussed before viewing (see Glossary for terms to be discussed)

1. Architecture as a reflection of the physical environment.
2. Architecture as an aesthetic expression.
3. Architecture as a reflection of philosophical and social setting.

Additional Suggested Activities

1. By selecting one type of architecture or building style (mud-brick, circular compound, etc.) the student can determine through research (using the attached bibliography) what environmental factors influenced or determined the form of architecture.

2. Have the students research how social factors (religion, social and family organization) influence designs of habitation.

3. Various construction techniques can be explored through practical application whereby the students actually learn the technique of thatching, or making sun-dried mud brick, or dry stone construction.

4. As a class project, students could build a small structure, or a compound of structures, using one of the techniques described in the slide presentation. The physical environment in which the structure(s) exist should be duplicated as well.

GLOSSARY

1. Abstract: Pertaining to generalized or universal ideas, as opposed to specific or representational figures. In art, using only lines, colors, generalized or geometrical forms, not specific figurative forms.

2. Ancestor: One from whom a person is descended.

3. Architecture: The art or practice of designing and building habitable structures, in accordance with principles determined by aesthetic and practical or material considerations; a method or style of building characterized by certain peculiarities of structure or ornamentation.

4. Artery: A main channel in any form of communication or transportation.

5. Bamboo: A tall, tree-like grass which grows in the tropics. Its tough hollow stems are used for building purposes.

6. Cartouche: An oval or oblong figure on ancient Egyptian monuments, enclosing characters which express royal names.

7. Compound: An enclosure containing one or more residences or buildings.

8. Cornice: A horizontal molded projection that crowns a building or wall.

9. Cosmic: Relating to the universe or cosmos.

10. Dry-stone: Stone fitted and set without mortar to form walls and structures.

11. Figurative: Representing by means of a figure or likeness.

12. Geometric: Characterized by straight lines, angles, bars, crosses, circles and zigzags.

13. Granary: A place for storing grain.

14. Hieroglyph: A picture or symbol representing an object, idea, or sound, used in a system of writing by the ancient Egyptians.

15. Hypostyle: Having many columns to carry the roof or ceiling.

16. Ideograph: A written symbol which represents an idea or a word.

17. Masonry: Stonework.

18. Metropolis: The chief city of a country, state or region.

19. Millet: A cereal grass, cultivated for its small grain, and used as a food for man and animals.

20. Minaret: A high, slender tower attached to a Moslem mosque, and surrounded by balconies, from which the faithful are called to prayer.

21. Monolithic: Of a single block or stone.

22. Mortar: A material used for binding bricks or stones together.

23. Mortuary temple: A structure created for the commemoration of the dead.

24. Mosque: An Islamic house of worship.

25. Motif: A distinctive figure in a design or pattern, frequently having symbolic meaning.

26. Mud-brick: A method of building using bricks formed from clay-like mud which are hardened in the sun.

27. Obelisk: A four-sided shaft of stone, tapering from the base to a pyramidal top, used as a monument in ancient Egypt.

28. Proverb: A popularly known saying, usually expressing metaphorically a truth based on common sense.

29. Pylon: A monumental structure constituting an entrance to an Egyptian temple, consisting of a central gateway flanked on each side by a truncated pyramidal tower.

30. Pyramid: A structure having a square ground plan, outside walls in the form of four triangles that meet in a point at the top, and inner sepulchral chambers.

31. Raffia: A grass-like fiber made from the leaves of a palm tree.

32. Relief: The projection of a figure or part of a design from the plane or surface from which it is worked. The plane forms the background; the figure projects an inch or so from the background, creating a three-dimensional effect.

33. Scaffolding: A framework to support workmen constructing a building or structure.

34. Stud: A post or upright prop, as in the wall of a building.

35. Thatch: A material, such as straw, rushes, or leaves, used to cover roofs.

36. Tomb: A place which contains the dead body.

37. Wet-mud: A method of building in which mud is daubed onto a crisscross structure made from twigs.

38. Winnow: A means of separating grain from chaff by the use of wind or air currents to blow away the light chaff from the heavier grain.

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NATION BUILDING: NIGERIA AND ZAIRE

1. The task of building a nation is enormous. In forty-some countries in Africa, this task is being undertaken right now. The governments and the people they represent are hard at work, struggling to form single, solid nations from groups of people who speak different languages and who have different ethnic backgrounds.

2. Two of the many countries to achieve independence in 1960 were the former British colony of Nigeria and the former Belgian colony known before independence as the Belgian Congo, and now known as Zaire. Today, these countries, both powerful and both rich in natural resources, are attempting to build nations out of diverse groups of people.

3. In the period shortly before independence, elections were held in each country to determine who should rule the new nation.

4. Politicians campaigned actively throughout their countries, urging the people to vote for them for local and national offices.

5. Voters became acquainted with their candidates not only through the media of the printed word, but through the media of the printed cloth, as well. Followers of particular candidates wore the likenesses of their favorites.

6. The old and the new existed side by side in this newly independent Africa. The Alake of Abeokuta, one of Nigeria's traditional rulers, retained some of his family's powers while others were given up to the court system introduced by the British. This magistrate not only spoke the language of the former colonial power, but wore the court dress, as well.

7. Not so easily mixed together, however, in both Nigeria and Zaire were the many groups of people who came from different backgrounds. The political parties often reflected the views of those groups. For example, Chief Obafemi Awolowo was from the western part of the country and drew most of his support from the people who lived there.

8. The Sarduna of Sokoto, on the other hand, had strong support in the northern areas. He was a traditional ruler whose family had kept much of its power during colonial times and who continued to wield strong influence over affairs of state after independence.

9. The colonial powers went away in 1960 leaving the new nations they had created with a tremendous number of problems. When these problems did not quickly go away, the people became dissatisfied with the leaders they had elected, and welcomed the armies that overthrew the civilian governments. Zaire, then known as the Congo, became a military-run state in November 1965, and Nigeria lost its civilian government two months later.

10. The loyalty to one's own ethnic group rather than to one's nation had been one of the stumbling blocks to unified government during the

civilian years, and it continues to be a problem for today's military governments, as well. Members of one ethnic group share a common language, customs, histories and places of origin, and may even share a distinct facial scarification which publicly identifies which group they belong to.

11. Today, about one half of the African countires continue to be governed by military rule. President Mobotu of Zaire has been in power since he threw out the civilian government in 1965. In Nigeria, General Yakubu Gowon took over the office of Head of State during that country's second military takeover in mid-1966.

12. Since the civil wars in Nigeria and Zaire in the 1960's those governments have been hard at work trying to get the groups within their borders, such as the many followers of Islam in Nigeria, to work with the rest of the country, and to think of themselves first as Nigerians and Zairians and secondly as members of an ethnic group, or a religious body.

13. Political rallies and parades, slogans and chants, posters and billboards, songs and poems are all used to attempt to give the people the feeling of one nation. "To Keep Nigeria One Is A Task That Must Be Done" was the official slogan of the Nigerian government during its civil war.

14. Communications systems, an integral part of nation-building, have assumed different guises. Keeping in contact with people who do not have access to modern means of transportation or communication is sometimes accomplished by the dropping of leaflets in the most remote areas of these countries.

15. But the single most important means of communication is found almost everywhere. This Nigerian is holding a prized possession, a transistor radio. Run only on batteries, therefore not requiring the electricity that is expensive and sometimes unavailable, it serves as his link with the rest of the country and with the world. Every African government uses the radio to broadcast in many languages to its people.

16. For transportation and communication between people, the bicycle has long been the most popular and the cheapest means of conveyance. It is used not only for going shopping and trading, but to spread news and gossip as well. In Nigeria, where the sculptor Lamidi Fakeye carved this door, bicycles even serve as taxis between villages.

17. The governments reach their people through a variety of means. Not content to rely solely on radio, television and the press, they hold village-level meetings. Here, political representatives may discuss with the people the governments' plans. Since elections are not held in the countries under military rule, this is one way that people may voice their opinions.

18. Education receives a large share of the annual budgets ofthese countries.

19. Unity is a goal of the schools where the children are taught to be proud of their country and its accomplishments. These girls on parade in their blue-and-white school uniforms are too young to remember when Zaire was a colony and only know it as an independent nation.

20. Education today means far more than just studying the Koran, as these young Nigerian boys are doing. Zaire and Nigeria are trying in the 1970's to modernize so they can participate more fully in the scientific age.

21. Today's young Nigerians and Zairians are eager for education because they know that without an adequate education there is little hope for a good job and the benefits such a job brings.

22. Schooling is bringing many benefits to the society. It is also helping to modify that same society. The individual is made to feel important as an individual and not as amember of a group, as has been the case in traditional society. No longer is one rewarded for what one does as a member of a group, but for what one does alone.

23. Pupils of those schools form a new elite, not based on traditional power, but on education and what that education will bring. The more education they receive, the further apart they will grow from those other children, such as these, who have no hope for any education at all.

24. These Nigerian grade-school children, proudly marching around their school yard, have every hope of continuing their education beyond the end of this school, into junior and senior high school and perhaps to a university.

25. Most of them will be disappointed, however. Despite vast amounts of money spent by these countries on education, there are still not enough classrooms and teachers to meet the demand. A student who gets a high school education is still considered quite lucky. Even a grade school education in some places is considered quite a thing to be proud of.

26. These young men have had all the schooling they'll ever get and they still cannot find work. Unemployment, especially in the cities, is a major concern of the governments of Nigeria and Zaire where you can find the market places and the street corners full of such people looking for employment or, at the least, a little excitement.

27. In other areas, too, new solutions to old problems bring with them new problems. Better means of transportation demand better roads. Zaire is embarking on a tremendous project of building thousands of miles of roads to connect the communities within a country that is the size of the United States east of the Mississippi River.

28. Railroads, like this one being constructed in Nigeria, serve as an important link between the towns and the people of these countries. One

of the earliest means of transportation, the present lines are being upgraded and expanded to aid in building the nation.

29. One of the oldest ways in which the people of these two countries have communicated is by trading. These Nigerian women are on their way to a market to sell this palm wine freshly tapped from nearby palm trees.

30. If the buyer and seller of these kola nuts cannot speak to each other in a common Nigerian language, they will use English. The official language of Nigeria, English serves as a unifier of a people in a country where scores of languages are spoken.

31. In Zaire, a trade language developed during the past century called Lingala. These market-bound traders on a river barge will probably use Lingala to do their buying and selling. French and Lingala are the official languages of Zaire.

32. The means of getting to market are often mechanized ones today. Nigerians very often travel in these mini-buses from one town to another in the pursuit of trading.

33. Because the mighty Zaire River is such an important link between towns and cities along its banks, it is not surprising to find a Zairian woman and her children traveling by boat to market.

34. The more people, the bigger the market to serve them. In Lagos, capital of Nigeria, enormous markets sell every item needed for daily urban living. Modern supermarkets also serve the populace.

35. The Grand Marche, or Main Market, in Kinshasa, Zaire offers much the same things under its roofs.

36. Trade is no longer just one person carrying goods to a nearby market. Zaire sells its many fine raw materials and agricultural products to countries around the globe.

37. The Nigerian port cities of Lagos and Port Harcourt cannot keep up with the demand for goods from this country. Ships from as far away as Japan bring items for sale and leave with Nigeria raw materials or manufactured goods. Especially desired is the oil from the vast reserves along the coast.

38. Naturally, most Zairians or Nigerians do not feel themselves involved in world trade; rather, they spend their time dealing on a smaller scale, in oranges, for instance, while the youngest citizens learn the art of trading right on the spot.

39. Many village persons, in fact, live pretty much unaffected by all the hustle and bustle stirred by their government. Getting these persons

involved and making them feel a part of the building of the nation is a major problem of these governments.

40. This Zairian woman, for example, lives much like her mother did before her, and her grandmother before that. She is typical of millions of women throughout the continent.

41. In terms of physical labor, life in the village is difficult. The whole day is spent gathering and preparing the food and caring for the children.

42. Traditionally, Nigerians and Zairians have worked in groups -- families, communities, ethnic groups. This togetherness is being challenged now by the emphasis on the individual.

43. But the older people in the village, like this woman winnowing grain as the sun sets in her Nigerian village, will not live to see great changes in their ways of living.

44. Others, however, have already witnessed tremendous forces at work bringing about great changes in what was once a quiet village area. The introduction of the cash crop -- coffee, for example -- has changed the rural scene drastically.

45. A cash crop gives the grower money to use to build a better house, pay fees for his children's schooling, and pay taxes. He is freed from the subsistence agriculture of his forefathers where the surplus of one kind of food was traded for someone else's surplus in some other item.

46. A ready market for such products as palm nuts, used for making soap among other things, means that the farmers will accept and use better agricultural practices in order to raise more crops.

47. Cash crops involve the whole family. This Zairian woman is helping her family get their cotton crop ready for market.

48. The increase in cash crops brings more jobs to the cities as well as to the villages as more and more people are needed to move the goods from one point to another. These Nigerian men are part of a long chain of people getting this particular crop to the final buyer.

49. Tea, a cash crop consumed both at home and sold for overseas consumption, requires a very special climate, such as that found in parts of the extreme eastern part of Zaire.

50. In order to improve the whole agricultural scene, so that more people will benefit by earning more money, the government of Nigeria is sponsoring a number of experimental stations devoted to improving the quality and quantity of the many products grown in the country.

51. Mechanized, more efficient means of catching fish relieves a lot of the hard work while bringing real profit to fishing for the first time.

52. The modern farmer strives to improve his yield by modern methods. A better yield means more money at the end of the season, and some of that money will go for taxes to help that farmer's government improve services to everyone.

53. It is not just in the agricultural villages that conversion to a cash economy has brought about changes. Fishing is an important occupation for many men and their families, as it is for these Wagenia men in Zaire.

54. In addition to agriculture and fishing, the governments of Zaire and Nigeria are pushing for the exploitation of mineral deposits in order to enrich their countries.

55. Zaire is rich in copper, diamonds and gold and many of its men are employed in retrieving those minerals.

56. These mines are owned by the government. Private ownership is forbidden. Before independence, they were controlled by Belgian firms and the Zairians saw none of the profits from the richness of their own land. Today, these profits go towards paying the heavy costs of building the nation.

57. Evidence of the wealth of the country can be seen in such examples as this hotel in downtown Kinshasa. Here, businessmen from all over the world stay when they visit Zaire to discuss buying and selling. Tourism brings thousands of other guests each year who spend their money throughout the country.

58. Public projects built since independence are a source of pride to Zairians. This garden, in a recreation complex that also includes a swimming pool, a restaurant and many buildings, brings a kind of unity to Zairians who reflect on the accomplishment of their nation since 1960.

59. Some of the new urban elite live a kind of life experienced by few of their fellow countrymen. These Zairian children have no more idea of what it is like to live in a village than an American young person does.

60. Though that kind of family is an exception, many dwellers of Kinshasa and other urban areas know little of the daily life of the village. A new schism, of the sort experienced throughout the world, is developing, not based this time on ethnic group or language, but on whether one is a city dweller or a villager.

61. The cities of both countries offer mixed blessings. While they tend to force a blurring of the ethnic loyalties that have impeded full nationhood in the past, they have also become places where the individual may be too much on his own, where he no longer has the constant,

close relationship his ethnic group would have given him in former times.

62. Lumbumbashi, one of the principal cities of Zaire, is isolated by many miles from any other city of any size. It attracts great numbers of men and women each year who come and live in extremely poor conditions in order to seek some of the excitement and wealth they have heard exist in the cities.

63. Zairians flock as well to Kinshasa in search of better-paying jobs and money and a change in the way of life they knew in the rural area. Latest estimates place Kinshasa's population at two million inhabitants, but there is no reliable way to count the people who crowd into one-room houses throughout the city.

64. People move to the city, but some things do not change. In the village, these women would have carried on their conversation while preparing their dinner with mortar and pestle, but now they stand talking, holding their pocketbooks and umbrellas while the traffic roars around them.

65. The city governments struggle to keep up with the influx of people from the country. Many of the cities' inhabitants work for the cities in the drive to provide services to everyone.

66. Ibadan's rusty tin roofs were described by Nigerian poet J.P. Clark as being like pieces of broken china scattered in the sun. Under each roof lives a large number of people in this sprawling city 90 miles north of Lagos.

67. Modern city planning is sorely needed, as these Nigerian planners well know. To somewhat discourage large migration to the city, the governments are attempting to develop the rural areas and the small towns so that good jobs are available there, jobs that will keep people at home.

68. But they realize their efforts will be in vain if they do not include in their development some of the attractions of the cities other than employment. If the new towns are considered dull, the people will continue to move to the excitement of the cities.

69. If people do stay in their own areas to work, rather than move to the cities, they will lose the advantage of mixing freely with people of different backgrounds. In the cities, visitors to nightclubs are less interested in what ethnic group you belong to than in whether or not you can dance and are fun to be with.

70. There are those who will never go to the city and never integrate with the national society. These Tutsi men of Zaire will probably spend their lives right here. But, for their children it may well be a different story. They may be willing to give up the security of a tightly-run society for the freedom the city brings.

71. More modern medical facilities are sorely needed to handle the problems of the people of these countries. This medical school at the University of Ibadan graduates medical personnel each year who go into the cities and villages of Nigeria to aid in medical care and education.

72. This is, unfortunately, a rare scene. Too few facilities exist in the overcrowded conditions of the cities, and rural areas are often left out altogether. Colonial governments spent little money on health care or education, leaving a great burden on the new nations in 1960.

73. Nurses from the Nigerian medical department visit women and their babies in their homes. This nurse is examining the babies in this compound in Lagos.

74. At other times, women are urged to attend "well-baby clinics" where preventive medicine is taught which can help keep their children from being ill.

75. No one can deny that great strides have been made by both countries since independence. Problems still remain as the government in each country tries to get ahead in the task of building a nation.

76. What, for example, is to be the fate of the many people who are too old to go to school, yet who have received no schooling?

77. What, too, is to be the fate of women? We find today lawyers, doctors, college professors, writers and even paratroopers who are women, playing completely different roles than the traditional ones. How do they fit into the new society? Or, is the problem now with the women who are not educated and liberated from their age-old roles?

78. What will happen to the individual? In the urban, modern setting, he is freed from old restrictions, but he loses old security as well. The governments want to see people work as a group, yet they realize that fresh ideas are often born only when people are free to develop on their own.

79. In less than two decades, these countries have made great changes. Some people have had their lives altered dramatically; others have yet to feel the full impact of independence.

80. Nevertheless, there is no turning back. Whether or not this mother has lived her life much differently from her mother, this child will grow up in a far different world where his government is hard at work forging one nation from many peoples.

OBJECTIVES

Objectives for the Development of the Unit

1. To show that the building of a nation is a complex procedure, beset by many problems.

2. To show that, despite many problems, the nations of Africa have achieved a great deal in the past fifteen years.

3. To show some of the conflicts in nation-building:

   a) the individual versus the state
   b) the traditional versus the modern role of the woman
   c) the urban way of life versus the rural way

4. To demonstrate ways of unifying a people:

   a) communication
   b) transportation
   c) language
   d) strong leaders
   e) common goals
   f) pride in country

5. To explore the effects on the societies of new methods in certain fields:

   a) education
   b) health
   c) politics
   d) agriculture

6. To show that the procedure of nation-building is on-going.

Behavorial Objectives Expected from the Student

1. To list the six points mentioned in Number 4 above, and discuss briefly how each aids in unification.

2. To discuss the effects -- good and bad -- on the people from the practice of new methods in those fields listed in Number 5 above.

3. To be able to discuss the conflicts noted above and at the end of the slide commentary. To be able to explain why these are indeed conflicts.

INSTRUCTIONS FOR EFFECTIVE USE

Concepts to be discussed before viewing
(See Glossary for terms to be discussed)

1. Colonial rule versus self-rule.

2. Traditional living versus modern, Western-style living.

3. Diversity versus unity, and diversity within unity.

Additional suggested activities

1. Topics for discussion and research

   a) events of colonial rule in Zaire and Nigeria
   b) how World War II affected drive for self-rule in Nigeria
   c) secession attempts in both countries -- how they are similar, how different
   d) role today of British and Belgians in former colonies
   e) American business and other interests in the two countries
   f) modern black American connections with the two countries
   g) biographical sketches of the following: Patrice Lumumba, Moise Tshombe, Nnamdi Azikiwe, Obafemi Awolowo, King Baudoin, King Leopold, Mobutu Sese Seko, Lord Lugard, Amadu Bello, the Sarduna of Sokoto, General Gowon, Col. Ojukwu.

2. Activities

   a) Write a fictional account based on a concept learned from this show, e.g., a short play or short story about a young girl who has her life changed because her father starts earning money from growing cotton; or a family's move from a small town to Kinshasa and how they are affected.

   b) Make up a game, based on "Uncle Wiggly." The squares might read:

      Coup d'etat. Lose two turns.

      World Bank lends 50-million dollars for developing cash crop. Move ahead three spaces.

      More schools cause more unemployed. Lose two turns.

      Oil discovered off coast. Advance three spaces.

   The list is endless. The goal could be "Nation built." The players would choose the name of a country to represent and would use small markers which symbolize their choices (i.e., an oil rig for Nigeria).

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CRAFTSMEN: THEIR CONTINUING TRADITION

1. For centuries the practical arts have formed a major part of the living traditions of the peoples of Africa. Many objects were created for religious and ceremonial purposes, using styles and methods which have remained constant for generations.

2. The crafts also comprise a great range of articles, implements and utensils of principally utilitarian value. Craftsmen generally belonged to guilds whose membership was restricted to specific families or clans. Nearly always, work was divided according to sex.

3. Today there are a number of artists and craftsmen like this young sculptor in Zaire, Central Africa, working in new and experimental ways, but most handicrafts are still produced by time-tested traditional procedures.

4. A Dogon woodcarver of Mali, just south of the Sahara Desert in West Africa, fells a bombax tree, from which he will carve a mask called "Kanaga." The mask will be used in funeral ceremonies and other ritual dances.

5. While the woodcarver forms the shape of the main piece with his adze, his son works on one of the horizontal limbs. The carving is done in the seclusion of one of the many cliffs in Dogon country.

6. The carver feels a special affinity for his work. When he has completed the mask he will wear it during a Dogon ceremony, the "Dama", in which the spirit of the deceased person is offered safe passage to the world beyond.

7. A heated awl is used to pierce holes around the edge of the portion which will cover the dancer's face. The raffia knotted through the holes will hold the mask in place in order to provide protection in the spirit world.

8. Leather thongs are used to join the pieces of the mask together. This "additive" technique of sculpture, in which sections are attached to a main base, is unusual in African wood carving, where customarily a sculpture is carved from a single piece of wood.

9. Symbolic motifs are painted on the mask with a wood chip dipped in natural black dye. The mask was first colored white with a chalk-based paint.

10. The woodcarver leaves the cave wearing his mask and costume. The abstract shape of the Kanaga mask suggests a crocodile or a bird, important animals in Dogon cosmology. It also represents the "Hand of God."

11. A Yoruba woodcarver of Nigeria completes a plaque. His tools are displayed at his feet.

12. The carver's tools are themselves elaborately carved, reflecting a respect for the wood, and invoking the power of the ancestors.

13. In this village scene, a Mangbetu woodcarver of Zaire works a block of wood with his adze.

14. The "subtractive" technique of woodcarving cuts away at a block and by subtracting or taking away, reveals the form that exists within the wood.

15. Basic tools, such as the adze, are used with dexterity throughout Africa. The adze is an axe-like tool with an arching blade at a right angle to the handle.

16. The adze is used for smoothing and finishing, as well as for hewing.

17. After it has been carved, this stool is decorated by a wood burning process, requiring high temperatures maintained by the use of bellows. The man in the background is pumping the bellows with sticks.

18. The finished Mangbetu stools are similar in form and decoration, but the individual differences in pattern have specific symbolic meaning.

19. The Wagenia of Zaire carve their canoes from a single piece of wood.

20. The completed canoes with their graceful forms have aesthetic as well as functional value.

21. The river environment of the Wagenia oarsmen has determined their lifestyle and influenced their arts.

22. A Baule woodcarver of the Ivory Coast completes a ceremonial staff-head in the form of an elephant. Like all traditional African carvers, he works without preliminary sketches.

23. Gold, a soft and pliable metal, is hammered into paper-thin sheets which are used to cover the wooden ceremonial ornaments. They are applied with glue made from a tree resin.

24. Goldsmiths among the Akan peoples, like other artisans throughout Africa, usually belong to exclusive guilds and are commissioned by the Royal Court. The right to own gold objects, such as ceremonial fly-whisks, was reserved for nobility.

25. For centuries the Ashanti of Ghana have worked and traded gold. The present "Asantehene", or king of the Ashanti, is offered the allegiance of the chiefdoms by the symbolic presentation of ceremonial swords. Each gold-covered sword-hilt represents the chief who owns it.

26. On the border between the Ivory Coast and Ghana live the Ebrie, whose chiefs wear solid gold body ornaments which are cast in local workshops.

27. An Ebrie goldsmith winds wax threads around the clay model of an ornament as he begins the gold-casting process. The technique he employs is called "cire-perdue," or the lost-wax method of metal casting, a method which dates back to ancient times in Africa.

28. Details are worked into the wax covering of the model.

29. The model is coated with a resisting substance after the drainage sprues are added, which will allow the melted wax to escape during the casting process.

30. "Slip," a liquid mixture made of clay, water, and powdered charcoal, is applied in successive layers to the mold.

31. Clay adheres easily to the slip coating, and forms the outer part of the mold.

32. The mold is heated in a small kiln in an inverted position so that as the wax melts, it may escape through the drainage sprues attached to the top of the model.

33. When the wax has drained out, a cavity is left which will serve as a mold for the molten metal. The molten gold is poured into the cavity through the sprues and the mold remains in the kiln for about half an hour.

34. When taken out and cooled, the clay mold is broken open and the gold ornament extracted. It is cleaned and polished with a solution of water and lime juice. The drainage sprues will be cut off and all rough edges filed.

35. These completed gold ornaments have been cast in the cire-perdue method. Animals, human faces, and symbolic abstract forms serve as themes.

36. An ornament which combines a human face with ram's horns is worn by the daughter of a chief. Objects of this type may be handed down from generation to generation.

37. Glassworking is done in the Nupe village of Bida in Nigeria. Old bottles are melted down and formed into beads and bracelets.

38. The glassmakers migrated as a group from the east many generations ago. Their beads and bracelets are famous and are traded throughout Africa.

39. A Bambara woman of Mali is wearing beads in customary fashion. The quantity of her jewelry signifies wealth.

40. A Mangbetu woman of Zaire is having her hair styled in a traditional manner for a special occasion. This style combines braided hair and reeds to form an elaborately shaped coiffure.

41. A wooden band holds the completed section in place as each new section is constructed.

42. The braided hair is interwoven with long pieces of reed. This process is similar to basketry, and the same weave is used by the Mangbetu in basket-making.

43. The reed is a light, strong, flexible material used in various kinds of weaving throughout Africa.

44. Hairstyling is one of the basic body arts found in many parts of Africa. The hairstyles represent traditions going back many generations as evidenced by sculptural works made many years ago. Carved ivory ornaments complete this coiffure.

45. Pottery is made in all parts of Africa and is generally considered to be a woman's art, reflecting a traditional affinity with "Mother Earth."

46. The "coil" method is used by Ashanti women of Ghana as in most parts of Africa. Rolls of clay are built up one upon the other and the walls are shaped and smoothed with leaves and water. After the pots have become semi-hard, designs can be incised into them with a sharp tool.

47. The pots are dried in the sun, then stacked and covered with a layer of grasses which is set afire. The fire is allowed to continue until it burns out, after which the pots are ready for use.

48. Size, shape and decoration of pottery varies, depending on its function and where it was made.

49. Women carry finished pots to market where they are sold.

50. Earthenware pottery is used for cooking, storage and for carrying purposes. Skills of pottery making are generally handed down from mother to daughter as are the design motifs they use.

51. In its initial stage, cloth production is usually the responsibility of women. The types of cloth vary from region to region. In the central African country of Zaire, cultivated cotton is used widely. First, it must be picked.

52. The raw cotton must be cleaned by hand.

53. All seeds and dirt must be removed.

54. Women spin cotton fibers into thread by twisting them with a simple stick spindle weighted with a clay or wooden whorl.

55. Cotton thread is stretched as it is wound on a skeiner.

56. Indigo is used to dye thread and cloth blue. The thread or cloth is left in deep dye-pits for one or two days, then rinsed and stretched out to dry in the sun. Each dyer has several pits which are about eight feet deep.

57. Dyed thread is wound off bobbins and laid out to be the warp, or lengthwise threads on a loom.

58. The warp threads are stretched around small poles. Narrow warp threads are for a man's strip loom. Women weave on broad looms which require wider warp, and produce cloth of greater width.

59. Male weavers use a treadle loom which has a cord and pulley system to maintain the tension of the warp, and to separate warp threads and allow the weft or crosswise threads to pass through.

60. Kente cloth from Ghana is made in strips which will be sewn together to make a large piece of cloth. Kente weavers are often members of guilds and the craft is restricted to those whose ancestors were weavers.

61. Ashanti chiefs in Ghana wear royal kente cloth, which is woven by men on strip looms in design motifs having symbolic meaning to the Ashanti.

62. Raffia is being prepared for weaving and basketry. Fibers of palm leaves are being pounded in water or worked with the hands until supple.

63. The Kuba people of Zaire weave the raffia into baskets and hats, using the same technique for both.

64. Kuba men weave mats which later will be embroidered by the women to produce the well-known Kuba pile cloth.

65. Alternate warp threads are separated by sticks inserted by the weaver.

66. Then the shuttle with the weft thread is put through.

67. Kuba women embroider the mats. The raffia for the embroidery is split into fine threads and worked with the hands until very soft.

68. Iron needles threaded with several strands of raffia are used in the embroidery.

69. The pile is produced by pulling the threaded needle through the weave from underside to top, then cutting the thread at a prescribed height. Covering the whole area very closely with this stitch results in a smooth brushlike surface.

70. The embroidery fibers may be used in their natural color, or dyed red, gold, mauve, black, or brown. The geometric patterns are symbolic motifs as in the mats in the background. African symbols usually refer to natural principles or supernatural forces.

71. Pile cloth illustrates an important feature of Kuba design, the geometric motifs are not necessarily repetitive in pattern.

72. The appliqued cloth of the people of Dahomey was originally created for kings and used in processions. In early times, the symbols were woven into the cloth, but now the designs are sewn on a large piece of fabric in a technique called "applique." The figurative motifs depict situations from the folklore of the people.

73. Men work together on the large appliqued cloths that today are popular among the Dahomean people as wall-hangings.

74. Contemporary African artists draw from traditional lore for much of their subject matter and technique, yet they feel free to do things in a new way. Nigerian painter Twins Seven Seven is one of a new generation of African artists who expresses himself through the medium of painting.

75. The physical world of Twins Seven Seven is represented in his paintings as is the world of Yoruba mythology and the more personal world of his dreams.

76. Carved wooden door panels, such as this one by Lamidi Fakeye, are being made as they have been for generations among the Yoruba of Nigeria.

77. Fakeye, a contemporary wood sculptor, is concerned with expressing himself artistically through traditional Yoruba themes.

78. Although he is from a family of well-known wood sculptors, Fakeye broke with tradition by serving his apprenticeship in a village other than his own. He became a prominent carver in his own right, and is the founder and president of the Nigerian Society of Professional Artists. He maintains a large workshop and is involved with the training of apprentices.

79. The skills of Lamidi Fakeye and other contemporary artists are passed on to their apprentices as once the father passed his skills to his son.

80. And so the continuum is maintained, and the traditions of the arts in Africa are transmitted to be learned and built upon by succeeding generations.

OBJECTIVES

Objectives for the Development of the Unit

1. To show the scope and type of crafts in West and Central Africa.
2. To show the processes involved in craft making.
3. To show the materials used.
4. To explore the role of the artist or craftsman in his society:
   a) age
   b) sex
   c) training
5. To show how traditional techniques have affected contemporary crafts.

Behavioral objectives expected from the student

1. To choose three crafts and describe processes.
2. To make a chart of the various types of crafts.
3. To name two crafts produced by women only.
4. To name two crafts produced by men only.
5. To name two crafts produced by both men and women.

INSTRUCTIONS FOR EFFECTIVE USE

Concepts to be discussed before viewing (see Glossary for terms to be discussed)

1. Crafts as a reflection of the physical environment.
2. Crafts as utilitarian objects.
3. Crafts as a reflection of philosophy and the social setting.

Additional suggested activities

1. There are stories dealing with the origins and daily practice of handicrafts which have been cited in the bibliography. Have the student select folktales or proverbs that relate to crafts such as weaving, metalworking or pottery to read and discuss with other class members.

2. Research special topics, such as "guilds," or "women's crafts," and illustrate with selected slides from the slide show on "Craftsmen."

3. In various places in the slide show, "symbolic motifs" are mentioned. Using specific slides (such as the Kanaga mask sequence), let the students point out what the motifs are, then find precedents for them in folktales, proverbs and songs.

4. The students can produce crafts using traditional African techniques. These could include pottery making by the coil method; cloth dyeing (such as tie-dying); casting (using wax, clay and plaster); and textile work (adinkira stamping, batiking, narrow strip weaving). The study and practice of hairstyling can be a project, using books from the bibliography to research types of hairstyles and techniques of execution.

GLOSSARY

1. Additive: A process of sculpture which combines elements into a whole unit.

2. Adze: An axe-like tool with an arching blade at a right angle to the handle.

3. Applique: A method of decorating cloth made by sewing shaped pieces of fabric onto a background material.

4. Apprentice: One who works for another with the intent of learning a trade.

5. Artisan: A person having superior skill or ability in the production of an applied art.

6. Asantehene: King of the Ashanti people of Ghana, in West Africa.

7. Bobbin: A spool upon which yarn is wound.

8. Ceremony: A formal religious or sacred observance.

9. Cire-perdue: French for "lost wax," this term refers to a process of metal-casting whereby a wax model is melted ("lost") and replaced by a molten metal when fired.

10. Cosmology: A religious belief that concerns itself with the origin and structure of the universe.

11. Craft: An art form in which various objects are produced by craftsmen having a special skill.

12. Guild: An exclusive organization of artisans who have similar skills.

13. Incise: To engrave or cut into a material.

14. Indigo: A natural blue dye obtained from various plants.

15. Kiln: A furnace or oven for firing objects at very high temperatures.

16. Loom: An apparatus for weaving yarn or thread into fabric. A strip-loom is used by men to weave narrow strips of cloth. A broad-loom is used by women to weave cloth of greater width.

17. Motif: A distinctive design or pattern frequently having symbolic meaning.

18. Mythology: A body of traditional legends pertaining to the beliefs of a people.

19. Raffia: The fiber from the leaves of a palm tree.

20. Resin: A sticky substance obtained from certain trees.

21. Ritual: A religious observance which adheres to a set procedure.

22. Shuttle: A device in a loom for passing the weft thread through the warp threads.

23. Skeiner: A device upon which yarn or thread is wound.

24. Slip: A finely textured liquid coating made from charcoal mixed with water to which other materials such as powdered clay may be added as strengthening agents.

25. Spindle: A rod used in hand-spinning, to twist the fibers drawn from the natural cotton or wool into thread, and to wind the thread as it is spun.

26. Sprue: An opening, or channel, through which molten metal is poured into a mold.

27. Subtractive: A process of sculpture in which the artist cuts away, or subtracts, from a central block to obtain the desired sculptural form.

28. Symbol: Something used to stand for or to represent something else, such as an emblem or token.

29. Warp: The lengthwise threads in a loom.

30. Weft: The crosswise threads in a loom, which are drawn through the separated warp threads with a shuttle.

31. Whorl: A device used for weighting the spun thread during hand-spinning.

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Chapter 5

RESOURCES

As a supplement to the curriculum materials and manual produced under the Ethnic Heritage Studies project, the following list includes other Museum resources related to the study of the African heritage.

1) Archives

The Eliot Elisofon Memorial Archives contains over 150,000 photographs, slides and films on African art and culture, bequeathed to the Museum in 1973 by the late LIFE photographer. Materials are available on a purchase or rental basis.

2) Library

The Museum's Reference Library consists of more than 5,000 specialized volumes, periodicals and other items treating African art and culture and Afro-American studies. The library is open to researchers by appointment only. Books and other materials do not circulate beyond the Library reading room.

3) Lectures

A one-hour orientation session, available by appointment, provides a general view of the art and culture of sub-Saharan Africa. Sculpture and textiles are on display in the galleries; music, dance, dress and story-telling are utilized to explain the social values of African peoples. The orientation is geared to the interest and academic level of the individual group. Because the Museum is a non-profit institution, the suggested lecture fee is $.50 per child and $1.00 per adult. Extension lectures and presentations by members of the Museum's education staff are available for a $35 fee in the District of Columbia and a $50 fee in suburban areas.

4) Films

The four one-hour films which constitute "The Black African Heritage" series produced by Westinghouse, Inc. may be viewed at the Museum by appointment. The films and their narrators are:

a) "The Congo" - Julian Bond
b) "The Bend of the Niger" - Ossie Davis
c) "Africa's Gift" - Gordon Parks
d) "The Slave Coast" - Maya Angelou

5) Workshops

a) Children's Workshops

In addition to lectures, the Museum has recently initiated children's workshops on various facets of African art and culture. Included are activities on textile arts, instrument-making, dancing, construction of model houses (African architecture), beadwork and folktales and legends. The 1974-75 pilot program, partially funded by the D.C. Commission on the Arts, C & P Telephone Company and Hechinger's, was well received.

If funding is forthcoming, the Museum will conduct workshops during 1975-76. These workshops will be available to junior high and highschool students as well as to the elementary school students served in the pilot program. The workshops will be publicized throughout the school system.

b) Teachers' Workshops

Possible workshop topics for teachers include: "African Art," "Teaching about Africa with the Museum of African Art's Ethnic Heritage Studies Materials" and "The Museum of African Art as an Educational Resource." The content of these workshops would be useful for teachers of art, history and the Humanities.

6) Extension Exhibits

The following exhibitions are available for rental:

a) African Sculpture for You to Touch - Initially created for use in the children's sections of D.C. Libraries, this exhibit is based on the rationale that an appreciation of African art is developed through touch. Pieces have been selected for the tactile excitement of their features and the interest they generate in children. Also included is a game of Wari with instructions for play.

AGES: 6-12; FEE: $50 including delivery, installation, pick-up and insurance.

b) Ethiopian Painting - This panel exhibit includes 32 color reproductions depicting the religious art of medieval Ethiopia and text explaining the important role played by the Coptic Church in Ethiopian cultural development.

AGES: 15-18; FEE: $150 for one month. Pre-fabricated units of 4' x 4' panels with built-in stands for accordian-style display and easy installation. Borrower to pay insurance.

c) Afro-American Panorama - This exhibit of 14 panels with paintings, photographs and text, suggests the scope and depth of the Afro-American's role in the nation's history by surveying the contributions of fifty individuals to the growth of the United States. Full catalogue material available for reproduction.

AGES: 10-18; FEE: $500 for one month. Includes transportation and installation. Borrower to pay insurance.

7) Additional Resources

a) Encyclopedia Britannica Multimedia Kit - "The Creative Heritage of Africa," contains fifty-eight 35mm color slides, a recorded lecture, eight color bulletin-board displays and a Teacher's Guide. It is suitable for highschool and college level Black Studies and art history courses, and is available at the Museum Shop for $72.50.

b) The Museum Shop - Offers for sale books and catalogues on African and Afro-American art and culture, reproductions of traditional African sculpture, jewelry, records and posters. In addition, Boutique Africa features a wide selection of contemporary African crafts, jewelry, musical instruments, records and fabrics as well as traditional African sculpture and goldweights.